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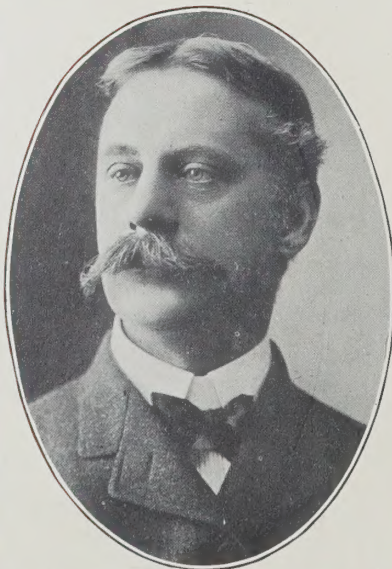
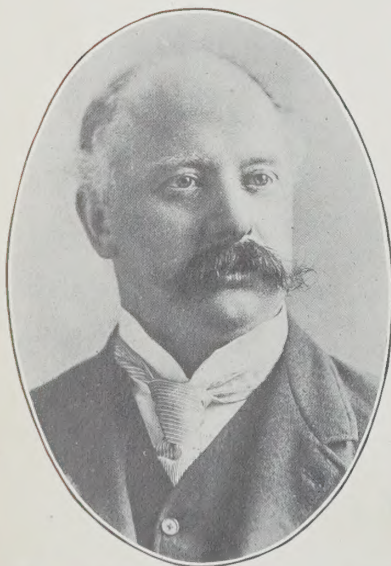


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F. C. WHITNEY

Presents

Mme. Schumann-Heink

in

"Love's Lottery."

A COMIC OPERA IN TWO ACTS.

Libretto by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Cast of Characters.

Sergeant Bob Trivet.	WALLACE BROWNLOWE.
Sir Hervey Aston.	GEORGE L. TALLMAN.
Squire Marmaduke Skeffington	W. H. THOMPSON.
Laura Skeffington.	LOUISE GUNNING.
Sally Lunn.	DELIGHT BARSCH.
Barney O'Toole.	JOHN SLAVIN.
Ponsonby Damocles Twiller.	H. W. TREDENICK.
Molly Muggins.	MARGARET CRAWFORD.
Bess Myrtle.	IVY CLYDE SHADE.
Jane Jones.	LUCIA NOLA.
Gill Poorman.	TELKA FARM.
Tom Ryder.	HEATHE GREGORY.
Jack Kite.	JOHN H. DUFFY.
Bill Butler.	JOHN M. Mc CLOSKEY.
Joe Costar.	LIONEL ROBSARTE.

and

LINA. Mme. SCHUMANN-HEINK.

Synopsis of Scenery.

ACT I.

PLACE: Courtyard of Lina's House in the Village of Deanswold.

TIME: Early summer. Morning. PERIOD: George III. A.D. 1818.

ACT II.

PLACE: A secluded part of Deanswold Park.

TIME: Afternoon of day of first act.

Staged by MAX FREEMAN.
Musical Director WM. E. MACQUINN.

M
1503
E 26 L 6

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"Love's Lottery."

A COMIC OPERA IN TWO ACTS.

Prelude.

Libretto by
STANISLAUS STANGE.

Music by
JULIAN EDWARDS.

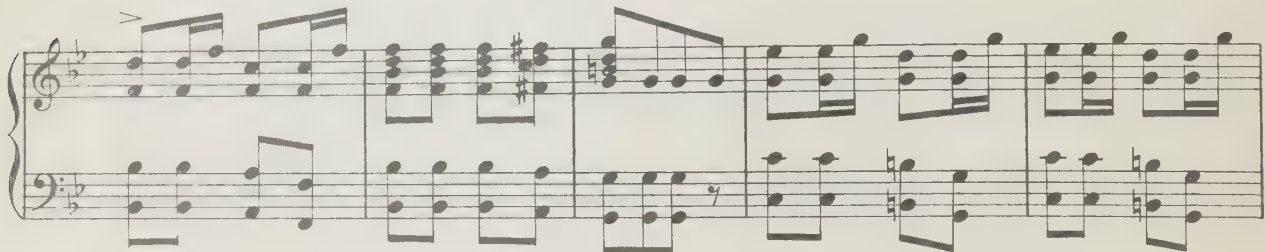
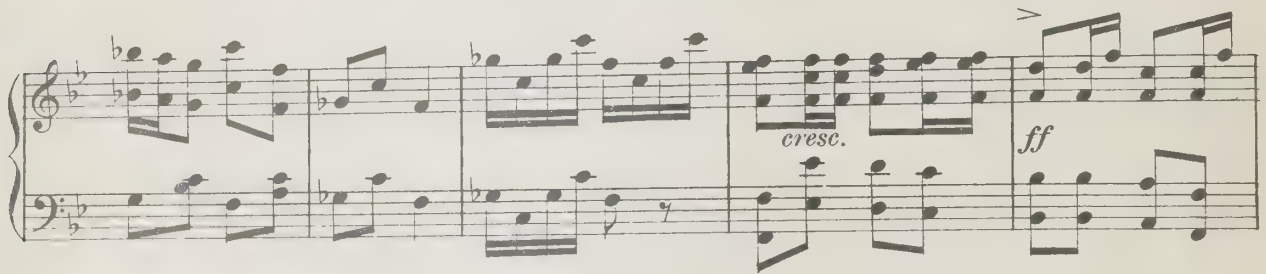
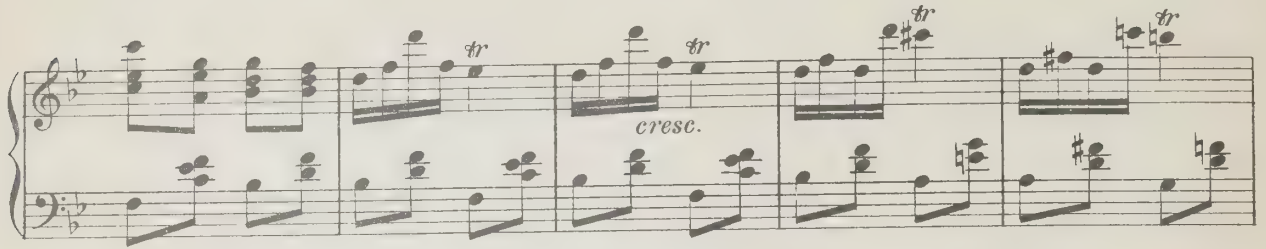
Maestoso.

Piano. *ff*

Allegretto.

accel. *ff*

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Andante.

The first system of musical notation for the 'Andante.' section. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music begins with a piano (pp) dynamic. The right hand plays a series of eighth notes, while the left hand plays a steady eighth-note accompaniment. A first ending bracket spans the final two measures of the system.

The second system of musical notation. It continues the piece with similar melodic and harmonic patterns. The right hand features a flowing eighth-note line, and the left hand provides a consistent eighth-note accompaniment. A first ending bracket is present at the end of the system.

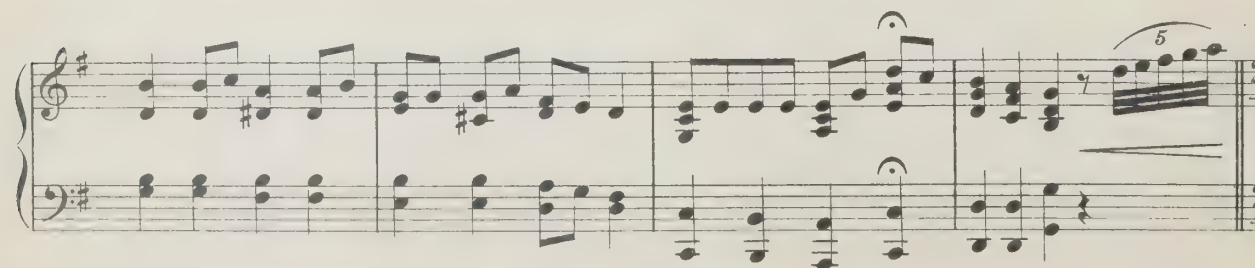
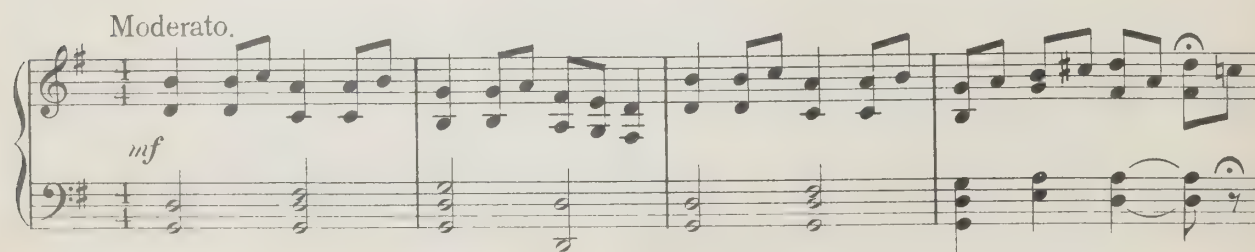
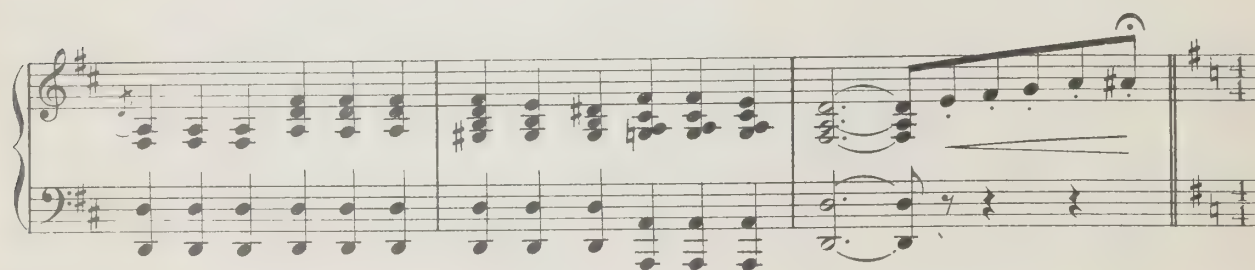
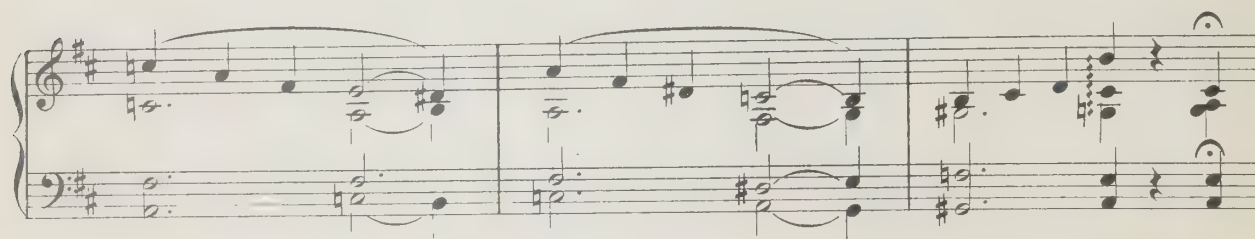
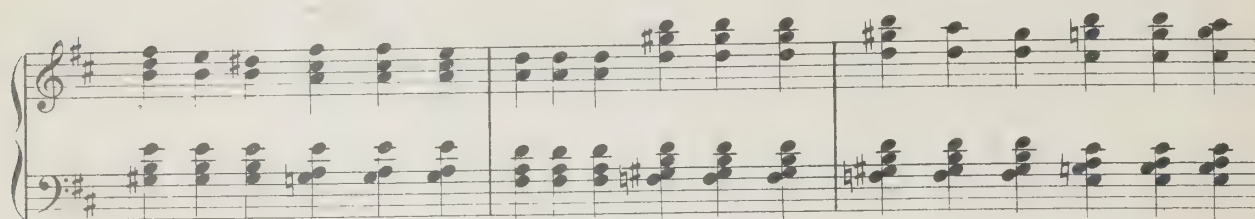
The third system of musical notation. The right hand continues its melodic development with eighth notes and some rests. The left hand maintains the eighth-note accompaniment. A first ending bracket is at the end of the system.

The fourth system of musical notation. The right hand plays a more active eighth-note melody. The left hand continues the accompaniment. A first ending bracket is at the end of the system.

Sostenuto.

The fifth system of musical notation, marking the beginning of the 'Sostenuto.' section. The tempo is slower. The right hand plays a melody of eighth notes. The left hand plays a steady eighth-note accompaniment. A first ending bracket is at the end of the system.

The sixth system of musical notation. The right hand continues the melodic line. The left hand plays a steady eighth-note accompaniment. A first ending bracket is at the end of the system.



Allegro.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble clef and a bass clef on each system. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a forte (*ff*) dynamic. The first system shows a rapid, rhythmic melody in the treble and a supporting bass line. The second system introduces triplets in the treble. The third system continues with more triplets and a more complex bass line. The fourth system features a series of triplets in the treble and a bass line with some chromatic movement. The fifth system shows a change in the treble melody, with some chromaticism and a more active bass line. The sixth system concludes the page with a final chord and a repeat sign.

A Song of the Tub.

No 1a

QUARTETTE.

Moll, Bess, Jane and Gill.

Lyric by
STANISLAUS STANGE.Music by
JULIAN EDWARDS.

Allegretto.

Piano.

f

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The tempo is marked 'Allegretto.' and the initial dynamic is 'f' (forte). The score features a variety of musical textures, including dense block chords in the right hand and more melodic lines in the left hand. There are several measures with rests in the right hand, particularly in the first system. The dynamics change throughout the piece, with 'p' (piano) appearing in the third system and 'ff' (fortissimo) in the fifth system. The piece concludes with a final chord in the right hand.

MOLL and BESS.

Be - hold each bus - y laun - dry maid, Im - prove her work - ing

JANE and GILL.

hours;— Phi - los - o - phiz - ing while the wash with en - er - gy— she

scours. She light - ens thus her dai - ly work, Dis - cuss - ing friends or

legato.

foes; — She knows a Chris - tian from a Turk, By wash - ing of his

clothes. Then Then —

rub - bet - y rub! Scrub - bet - y scrub! Sing, O sing the "Song of the tub!"

Scrub-bet - y rub! Rub - bet - y scrub! We wish the tub with

Beel - ze - bub! Scrub-bet - y rub! Rub - bet - y scrub! We wish the

cresc.

tub to Beel - ze - bub! To Beel - ze - bub! "Ap -

BESS.

ff *rit.* *pp*

Meno mosso.

par - el oft pro - claims the man" This ad - age is not "bosh," The

things that peo - ple strive to hide, Oft "come out in the wash!" The_

fur - be - lows and film - y lace Up - on this dain - ty skirt, De -

clare to us, the la - dy is a wick - ed lit - tle flirt.

MOLL.

f

GILL.

a tempo.

This shirt is one we

sel-dom wash, Be-cause, a-las, a-lack!— Its own-er has to stay in bed, Un-

rit.

til we send it back. These socks be-tray a sin-gle man, Whose life is full of

a tempo

woes.— What proves he is a bach-e-lor?

These ven - ti - la - ted toes. _____

cresc.

MOLL and BESS.

Then rub-bet-y scrub! scrub-bet-y rub! Sing, O. sing the

JANE and GILL.

f

song of the tub! Scrub-bet-y rub! Rub-bet-y scrub! We wish the tub to

Beel - ze - bub! Scrub-bet-y rub! Rub-bet-y scrub! We wish the

p

p

p

cresc.

tub to Beel - ze - bub! To Beel - ze - bub!

Rub! Scrub! Scrub! Rub! With a rub-bet-y, scrub-bet-y, scrub-bet-y, rub-bet-y,

p cresc.

rub! A - way with the tub to Beel - ze -

This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line has a long note on 'rub!' followed by a phrase 'A - way with the' and another long note on 'tub' followed by 'to Beel - ze -'. The piano accompaniment consists of chords and moving lines in both hands.

bub! A - way! A - way!—

This system contains the second system of music. The vocal line continues with 'bub!' followed by 'A - way!' and 'A - way!—'. The piano accompaniment continues with similar harmonic support. A dynamic marking *ff* (fortissimo) appears in the piano part towards the end of the system.

This system contains the third system of music. It features a vocal line with a whole rest and a piano accompaniment. The piano part continues with chords and moving lines in both hands, maintaining the harmonic structure of the previous systems.

Behold Our Lady Great.

No 1b.

QUARTETTE.

Laura, Moll, Bess, Jane and Gill.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

Piano.

The piano introduction is in G major, 2/4 time. It features a flowing melody in the right hand with eighth and sixteenth notes, and a simple bass line in the left hand. The tempo is marked 'Moderato'.

MOLL and BESS.

Be - hold our la - dy great Her mind now con - cen - trate, Up -

JANE and GILL.

The first vocal line is sung by Moll and Bess (treble clef) and Jane and Gill (bass clef). The piano accompaniment is in G major, 2/4 time, with a melody in the right hand and a bass line in the left hand. The piano part includes a 'pp' (pianissimo) marking.

on a note no hus - band wrote, And that's as sure as fate. From her

The second vocal line continues the melody from the first line. The piano accompaniment continues with a similar pattern of chords and moving lines in both hands.

man - ner 'tis quite clear, 'Tis a love she holds more dear. So

Andante.

quiet - ly wait, she may re - late A tale we'd love to hear.

Andante.

LAURA.

Though to you I am a stran-ger, In my heart you reign as "Queen." For your

pp

love I brave all dan - ger, Though my face you've nev - er seen. For po -

lit-ic-al of - fens - es, Since I wrote you my love tale, I've been

miss-ing from the cen - sus, None I knew would fur-nish bail.

MOLL & BESS.

pp

It grows

JANE & GILL.

p

worse in-stead of bet - ter, Some-thing wor-ries her, Some-thing flur-ries her,

LAURA.

Now I'm fly-ing o'er the heath-er, Fly-ing

Some-thing in that let-ter.

pp

on my bon-ny steed, Be it fair or foul the weath-er, I but

lit-tle reck or heed. Dis-guised as a pos-till-ion, I will

greet thee love, to - day; On my horse a la-dy's pill - ion, For to

bear my love a - way.

MOLL and BESS.

JANE and GILL.

Now her wor-ries seem to doub - le, Some-thing

daz - es her, Some-thing craz-es her, Some - thing mean-ing trou - ble!

No 2a


What Art Thou?

SONG.

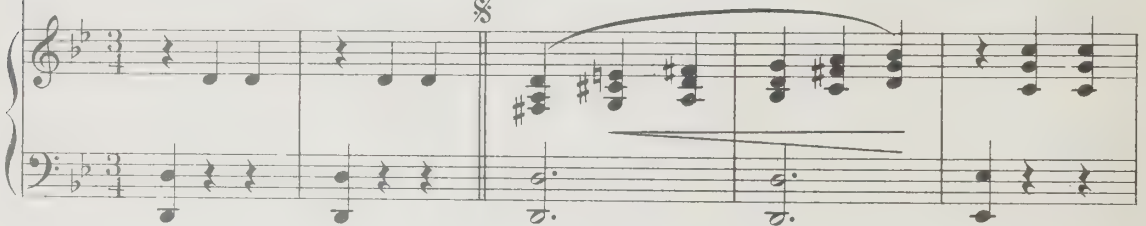
Laura.

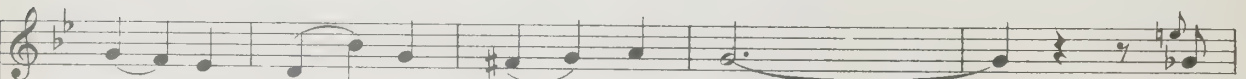
Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Tempo di Valse.

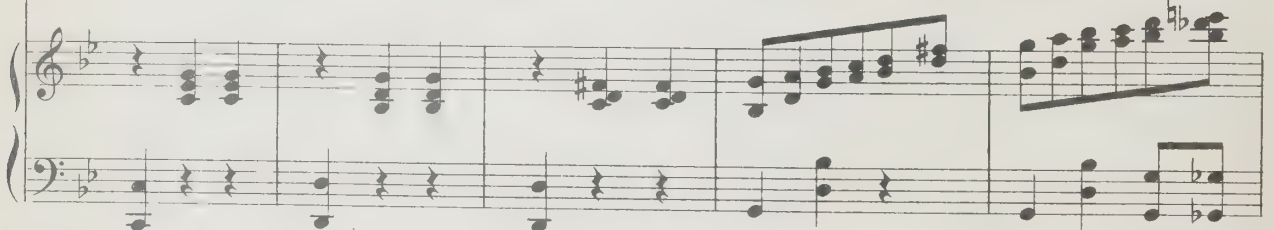
LAURA. 

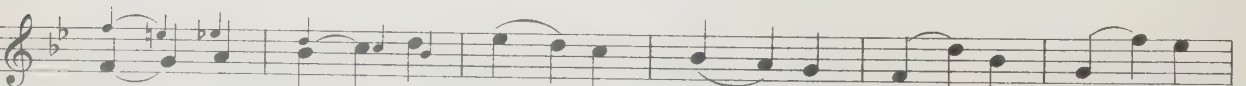
Who — is he? — What can — he
Why — did I — to him — re -

Piano. 

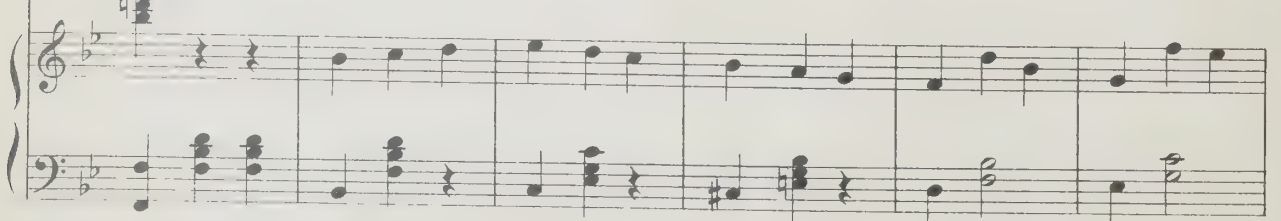


be? — This man — who calls — me "Queen?" — 'Tis
ply? — My - self — I now — de - test. — My





plain — to see — He wor - ships me, — Though him — I've nev - er
hus - band too, — What shall I do? — By fol - ly I'm — op -



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seen. _____ Years a - go, _____ He wrote, 'tis
 pressed. _____ What - e'er _____ you be, _____ Take heed from

so; I an - swered, 'twas in jest. _____ He did re -
 me; This day you'll find no mate. _____ I pray you

ply _____ And so did I, But there it did not rest! _____
 stop, _____ The mat - ter drop, Or sad will be your fate! _____

_____ It did not rest. _____ What art
 _____ Will be your fate! _____

fp p

Tempo di Gavotte.

thou un-known pos-till-ion? Art a lov-er in a bill-

ion? Or, so to speak nu-mer-ic-al-ly weak, And just the

one man in a mill-ion? Ah

1 2

primo tempo.

D.S.

pp

Ah, —

Ah, — Ah, — Ah, — Ah, —

ppp

Come not near un - known pos - till - ion, There's no rid - er for thy

Ah, — Ah, —

pp

pil - lion. So take care, be - ware, be - ware!

rit.

No 2b.

Entrance of Twiller.

Moll, Bess, Jane, Gill and Female Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro.

MOLL and BESS.

JANE and GILL.

Piano.

The musical score is written for four voices (Moll and Bess, Jane and Gill) and piano accompaniment. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro.' The piano part begins with a forte (f) dynamic, followed by a piano (p) dynamic and a 'staccato' marking. The lyrics are as follows:

'Tis clear that some-thing queer Dis -
turb our la- dy here; 'Tis plain to see, what-e'er it be, It fills her heart with fear. We
nev-er should be-lieve She could the Squire de-ceive, We know that she the last would be Her

Allegro vivace.

hus-band e'er to grieve.

Allegro vivace.

ff

TWILLER.

Pon-son-by Dam-o-cles Twill-er, Er-u-dite son of a mill-er, Per-

mit me to state, At law I am great, In fact I'm a "reg-u-lar thrill-er."

MOLL and BESS.

Twill - er! Per -

JANE and GILL.

SOPRANO.

CHORUS.

Pon-son-by Dam-o-cles Twill-er, Son of a thiev-ing old mill-er, Per -

ALTO:

f

mit them to state, Their tick-ets they 'wait, They want 'em, or give back their sil-ler.

mit us to state, Our tick-ets we 'wait, We want 'em, or give back our sil-ler.

TWILLER.

Here's a how-d'ye - do! What a how-d'ye - do!

Their mon - ey, or the

Our mon - ey, or the

p *f* *p* *f*

I have

tick-ets, P! D! Q!

tick-ets, P! D! Q!

ff *p*

TWILLER.

trav-elled ma - ny miles from High Hig - ham to the Pot - ter - ies, To pro -

vide you all with tick - ets for the ver - y best of lot - ter - ies.

MOLL, BESS and SOPRANO.

JANE, GILL and ALTO.

He's

Principals & Chorus.

trav - elled ma - ny miles from High Hig - ham to the Pot - ter - ies, To pro -

vide us all with tick-ets for the ver - y best of lot-ter-ies.

Pon-son-by, Dam-o-cles Twill-er, Er - u-dite son of a mill-er, Do you

TWILLER.

I'll think my tick-et a prize will win? Do you think my tick-et a prize will win?

tell you bet-ter when the coach gets in.
 He'll tell us bet-ter when the coach gets in.

I hope to know be - fore, The
 Ha! ha, ha, ha, ha, ha.

p

num-bers that will win, Yes, ver - y much be - fore that coach gets

in. _____

The Lon-don coach ar-rives at noon, Our fate we'll learn, yes, ver - y soon, And

should our hopes be dashed to earth, Re-sume our work for what it's worth.

Then _____

Rub-bet-y scrub!

Scrub-bet - y rub!

Sing, a - gain the song of the tub. Then scrub-bet-y rub! Rub-bet-y scrub! We

wish the tub to Beel - ze - bub! A - way, a - way, a - way, a - way, a -

way, a - way.

No. 3.

Hoax and Coax.

DUETT.

Sally and Barney.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

SALLY.

Piano.

pp

Your heart with use has

grown so tough, 'Tis hard-ened, hard-ened to the touch. Some

know not when they've had e-nough, Un-til they've got too much; With

you 'tis all the oth-er way, While love is young you flit.——
BARNEY.
Suc-

cess de - pends, so peo-ple say, On know-ing when to quit. Sal - ly!

Sal - ly, Sal - ly! Shure, you're on - ly hoax-ing.

SALLY.
Bar - ney, Bar - ney! I need a lit - tle coax - ing. BARNEY.
Sal - ly, Sal - ly!

En - ter Cu - pid's gal - ley, And I'll pull you up the gold - en stream of

SALLY.

Bar - ney, Bar - ney! Use - less now your blar - ney, For you'd cease to
love.

cresc.

pull and then I'd have to shove. Bar - ney, Bar - ney! Use - less now your
Sal - ly, Sal - ly! En - ter Cu - pid's

f

blar - ney, For you'd cease to pull and then I'd have to shove!
gal - ley, And I'll pull you up the gold - en stream of love. The

things for which we mor - tals long, Are those be - yond, be - yond our grasp; We

sell our treas-ures for a song, For - bid - den fruit to clasp. But

SALLY.
They
Sal - ly dear, I'd have you know, By you I'd stand or fall. —

say life is a "fleet-ing show;" You've got "no show at all." Sal - ly!

BARNEY.

Sal - ly, Sal - ly! .Shure,you're on-ly hoax-ing.

p

SALLY.

Bar - ney, Bar - ney! I need a lit - tle coax-ing.

BARNEY.

Sal - ly, Sal - ly!

En - ter Cu - pid's gal - ley, And I'll pull you up the gold - en stream of

SALLY.

Bar - ney, Bar - ney! Use-less now your blar - ney, For you'd cease to

love.

cresc.

pull and then I'd have to shove. Bar-ney, Bar - ney! Use-less now your

Sal - ly, Sal - ly! En - ter Cu - pid's

f

blar - ney, For you'd cease to pull and then I'd have to shove.

gal - ley, And I'll pull you up the gold - en stream of love.

p

ff

pp *rit.*

No 4.

My First True Love.

SONG.
Hervey.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto.

Piano.

I re -

mem - ber, day we met, 'Twas in au - tumn,
hun - gry, so was she, Food she of - fered

rath - er wet; She was wait - ing 'neath a tree
there to me; In her bask - et bread and meat,

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For the sun - shine, not for me.
I had noth - ing, she stood treat.

We were shel - t'ring, both of us, And our
Vows we plight - ed in the rain, Swore that

mf *pp*

meet - ing hap-pened thus: At be - gin - ning,
naught should part us twain; But her peo - ple,

mf

ac - ci - dent, But the end - ing, sen - ti - ment.
to be sure, Thought our un - ion pre - ma - ture.

Andante.

That was years and years a - go, Just how ma - ny, I don't
 That was years and years a - go, Just how ma - ny, I don't

*mf**cresc.**rit.*

know. Tons of wa - ter from a - bove, When I
 know. Par - ents took her from me then, She was

1 Allegretto.

met my first true love. I was
 sev - en, I was

D.S.

2

ten. That was years and years a - go, Just how

SKEFF.

Ha, ha, ha, that was years, Ha, ha, and years a - go, Ha, ha, ha, just how

f

ma - ny I don't know. Par-ents took her from me

long, Ha, ha, he does not know, Ha, ha, ha, Par-ents took, ha, ha, her from him

then, _____ She was sev - en, *p*

then, Ha, ha, ha, ha, ha, ha! She was sev - en, *pp*

I was ten.

he was ten.

The Village Recruits.

No 5.

ENSEMBLE.

Lyric by
STANISLAUS STANGÉ.

Moll, Bess, Jane, Gill, Ryder,
Kite, Butler, Costar and Chorus.

Music by
JULIAN EDWARDS.

Tempo di Marcia.

Piano.

f *ff*

SOP. & ALTO.

TEN.

Oh, — lis - ten to the noise of the march - ing of the boys, And —

BASS.

CHORUS.

mf

cheer 'em with a will!

Hear the tramp - ing of the feet to the

Oh, —

drums' in - spir - ing beat, Oh, the sound of the bu - gle makes 'em thrill. Oh, —

ff

lis - ten to the noise of the march - ing of the boys, And — cheer 'em with a

lis - ten to the noise of the march - ing of the boys, And — cheer 'em with a

will! Hear the tramp - ing of the feet to the drums' in - spir - ing beat, Oh, the

will! Hear the tramp - ing of the feet to the drums' in - spir - ing beat, Oh, the

sound of the bu - gle makes 'em thrill! Makes 'em thrill! — *pp* Oh, the

sound of the bu - gle makes 'em thrill! Makes 'em thrill! — Oh, the

Makes 'em thrill! —

pp

sound of the bu - gle makes 'em thrill. *mf*

sound of the bu - gle makes 'em thrill. Cheer, boys, cheer! for our

mf

vil - lage vol - un - teers. Cheer, boys, cheer! for the gal - lant gren - a - diers. We

own that we are par - tial To a - ny - thing that's mar - tial, So

cheer, boys, cheer, yes, cheer! So cheer, boys, cheer, yes,

RYDER & KITE.

What cheer? oh, yes, what cheer? What cheer oh, yes what cheer!

BUTLER & COSTAR.

cheer! Just cheer! Just cheer!

CHORUS.

MOLL & BESS.

Mer - ri - ly sounds the fife and drum, When - ev - er the sol - diers come.

JANE & GILL.

Mer - ri - ly sounds the fife and drum, When - ev - er the sol - diers come.

Ha! ha! ha! what's the mat-ter?

Who's your hat-ter?

Don't stand

What's the mat-ter?

Who's your hat-ter?

Ha! ha! ha!

there like stone-deaf mutes.

What does this mean?

What does it mean?

Ha! ha!

ha!

MOLL & BESS.

They are re - cruits!

JANE & GILL.

They are re - cruits!

RYDER & KITE.

We are re - cruits!

We are re - cruits!

We've

BUTLER & COSTAR.

We are re - cruits!

We are re - cruits!

We've

They are re - cruits!

They are re - cruits!

CHORUS.

RYDER & KITE.

come to say fare-well to you, Fare-well to you, fare-well to you; Our
BUTLER & COSTAR.

The first system of the musical score is in 12/8 time. The vocal line (treble clef) begins with a melody of eighth and quarter notes, including accents on the first and third measures. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. The lyrics are: "come to say fare-well to you, Fare-well to you, fare-well to you; Our BUTLER & COSTAR."

p

The piano accompaniment for the first system is in 12/8 time. The right hand (treble clef) plays chords with eighth-note patterns, while the left hand (bass clef) plays a simple eighth-note bass line. A piano dynamic marking (*p*) is present at the beginning.

sto - ry sad to tell to you, We're go - ing to the wars! We've

The second system of the musical score continues in 12/8 time. The vocal line (treble clef) continues the melody with eighth and quarter notes. The piano accompaniment (bass clef) maintains the eighth-note bass line. The lyrics are: "sto - ry sad to tell to you, We're go - ing to the wars! We've"

The piano accompaniment for the second system is in 12/8 time. The right hand (treble clef) plays chords with eighth-note patterns, while the left hand (bass clef) plays a simple eighth-note bass line.

come to say fare-well to you, We've come to say fare-well to you, Our

The third system of the musical score continues in 12/8 time. The vocal line (treble clef) continues the melody with eighth and quarter notes. The piano accompaniment (bass clef) maintains the eighth-note bass line. The lyrics are: "come to say fare-well to you, We've come to say fare-well to you, Our"

The piano accompaniment for the third system is in 12/8 time. The right hand (treble clef) plays chords with eighth-note patterns, while the left hand (bass clef) plays a simple eighth-note bass line.

sto-ry sad to tell to you, We're go-ing to the wars! We've come to

MOIL, BESS with SOP.

JANE, GILL with ALTO.

TEN.

BASS.

They've come to say farewell to us, Fare -

They've come to say farewell to us, Fare -

Then cheer, boys, cheer, for our

say fare - well to

well to us, fare-well to us, Their sto - ry sad to tell to us, They're
well to us, fare-well to us, Their sto - ry sad to tell to us, They're
vil - lage vol - un - teers, Cheer, boys, cheer! for the

you, Our sto - ry

go - ing to the wars. They've come to say fare-well to us, They've
go - ing to the wars. They've come to say fare-well to us, They've
gal - lant gren - a - diers. We own that we are par - tial, To

sad to tell to

come to say fare-well to us, Their sto - ry sad to tell to us, They're
come to say fare-well to us, Their sto - ry sad to tell to us, They're
a - ny-thing that's mar - tial, So cheer, boys, cheer, yes,

you.

go-ing to the wars. They've come, they've come to say fare - well to us, They're go-ing to the
 go-ing to the wars. They've come, they've come to say fare - well to us, They're go-ing to the
 cheer! So cheer, boys, cheer, yes

Yes, yes, we've come, We've come to

wars. They've come to say fare-well to us, Their sto - ry sad to tell to us, They're
 wars. They've come to say fare-well to us, Their sto - ry sad to tell to us, They're
 cheer! They've come to say fare - well to us They've

ff *f* *cresc.*

say fare - well. We've

go - ing to the wars, Ha, ha! They've come to say fare-well to us, They've

come to say fare -

come to say fare-well to us, Their sto - ry sad to tell to

well, To say fare - - well.

us, They're go - ing to the wars.

us, They're go - ing to the wars.

go - ing to the wars.

8 *loco* *accel.*

She Is The Right Girl, Right For Your Money, O.

No 6.

SONG.

Lina and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Moderato.

Spoken (If she does) That's the wo-man to mar-ry, For she's the right girl.

Piano. *p*

Allegretto, ma non troppo.

If you would hap-py be, Pray
If you would hap-py be, A

take a hint from me, Em-brac-ing while you may, the op-por-
fur-ther hint from me, Re-mem-ber, in the land of do-mes-

tu - ni - ty. _____ Which of - fers once in life, To se -
 tic - i - ty. _____ A loy - al heart is worth All the

pp

cure the prop - er wife, The wo - man you may trust with all im -
 trea - sures of the earth, With - out it there can be no true fe -

pu - ni - ty. _____ Don't choose her for her grace, Or the
 lic - i - ty. _____ A wo - man good and true, Who

beau - ty of her face, Her ma - ny lit - tle charms are non - es -
 smiles with love on you, Ap - proach - es ver - y near to a di -

sen - - tials. But judge her by her heart, 'Tis
vin - i - ty. I hope 'twill prove your fate, With

far the bet - ter part, For there you'll find the ver - y best cre -
such a lass to mate, There are some I know, re - side in this vi -

Cadenza ad lib.

den - - tials. Ah For
cin - i - ty.

Andante.

she is the right girl, Right for your mon - ey, O, She is the right girl,

Sweet - er than hon - ey, O. If you love as she loves,—

Noth-ing can you sev - er, O, What a jol - ly time you'll have for - ev - er, O.

ff

CHORUS.

She is the right girl, Right for your mon - ey, O, She is a sweet girl,
 She is the right girl, Right for your mon - ey, O, She is a sweet girl,

ff

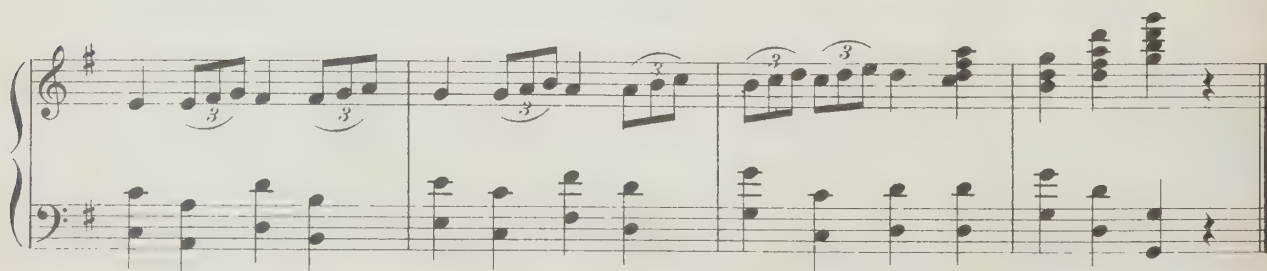
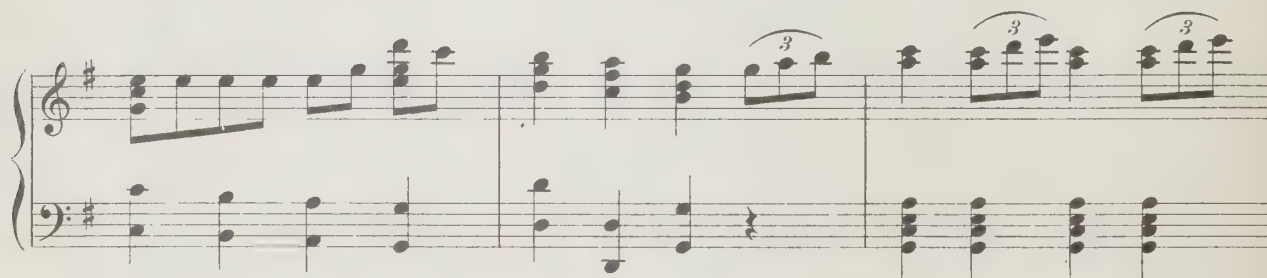
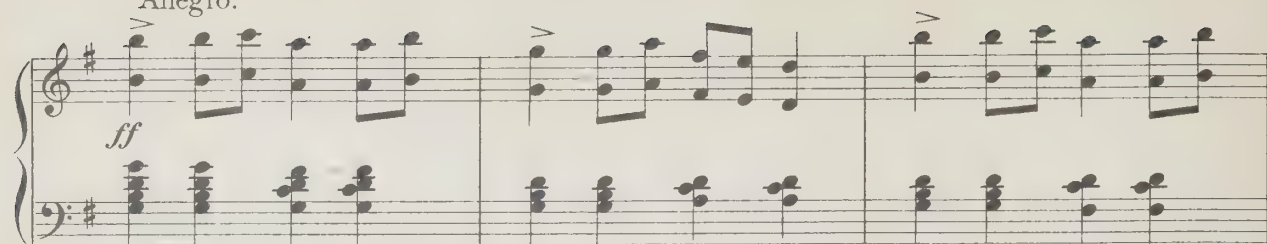
LINA.

If you love as she loves,
 Sweet - er than hon - ey, O. If you love as she loves,
 Sweet - er than hon - ey, O. If you love as she loves,

Noth-ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.
 Noth-ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.
 Noth-ing may you sev - er, O, What a jol - ly time you'll have, For - ev - er, O.

Dal

Allegro.



You'll Find Nothing Better Than Beer.

No 7.

SONG.

Trivet and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

♩ Valse moderato.

Piano. *ff*

There's laugh-ter and
Strong liq - our some

song in the heart of the vine, There's joy in the froth-ing Cham-
pal - ates may tick - le and please, Some rev - el in bran - dy that's

pagne, ————— There's peace in the wine that is made on the
old; ————— There's pleas - ure and ease in your new - ly made

Rhine, In sher - ry and port from old Spain. The
teas, In cof - fee there's com - fort un - told. In

grape you may praise all the length of your days, For me there's but
co - coa you'll find there is much to your mind, And so - da some

one cup of cheer, Blow the foam off the top, Then
peo - ple hold dear, But be - lieve what I say, What -

drink with-out stop, You'll find noth-ing bet - ter than beer.
ev - er you pay, You'll find noth-ing bet - ter than beer.

Beer, beer, If you drink beer, Your thirst will like mag-ic at

once dis-ap - pear. Beer has no fiz - zi-ness, Caus - es no diz - zi-ness,

You'll 'tend to "bus-i-ness," If you drink beer. Beer, beer,

If you drink beer, — Beer, beer, beer. —

SOP & ALTO.

CHORUS.

Beer, beer, If you drink beer, Your thirst will like

Beer, beer, If you drink beer, Your thirst will like

BASS.

ff

TRIVET.

Beer has no fiz - zi - ness,

mag - ic, at once dis - ap - pear.

mag - ic, at once dis - ap - pear.

Caus - es no diz - zi - ness, You'll 'tend to bus - i - ness, If you drink beer.

CHORUS.

Beer, beer, If you drink beer, Beer, beer,

Beer, beer, If you drink beer, Beer, beer,

Beer, beer, If you drink beer, Beer, beer,

fz

beer.

beer.

beer.

Dal % *p*

No 8.

The Honeymoon.

DUETT.

Laura and Skeffington.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Moderato.

SKEFF.

Piano.

Oh, Lau-ra, shall you ev-er for-get our hon-ey -

pp

LAURA.

§

Nev-er! Nev-er! Rath-er Climb-ing

moon? Far a-way our ves-sel stole.
on the Rhine up-rose.

pleas-ing on the whole
al-ways hurts my toes.

Lip to lip and soul to
Set-ting sun with splen-dor

Till the ship be-gan to roll.
Ev'n-ing midg-es on my nose.

soul.
glows.

Gold the
Sil-ver

Crest-ed waves rose ten feet high.
Night air makes me cough and sneeze.

sun and blue the sky.—
moon-light, whis-p'ring breeze!

un poco. rit. *a tempo.*

Then I
And all the

Breath-ing low a ten-der sigh! —
Night-in - gales sang in the trees. —

pp

laid me down to die. Ah! Ah! Ah! Oh,
land was full of fleas.

hap - py days! brief hap - py days! A - las! they end - ed all too soon. In

pleas-ant ways, Such pleas-ant ways, We gai-ly spent our hon-ey-moon!

Castles

rit. *a tempo.* *D. S.*

2

hon - ey-moon! Oh hap - py days _____ Brief hap - py days! _____ Oh, hap - py

days! A - las! they end - ed all too soon. _____ In pleas - ant ways, Such

pleas - ant ways, We gai - ly spent our hon - ey-moon!

No. 9.

Cupid's a Lad.

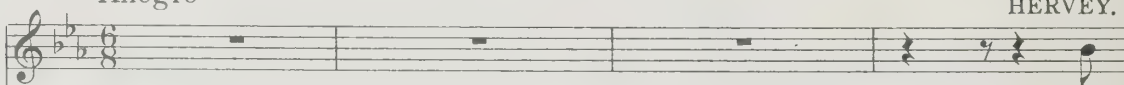
QUINTETTE.


Laura, Lina, Hervey, Skeffington and Trivet.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

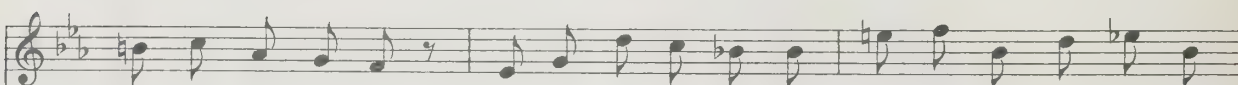
Allegro

HERVEY.

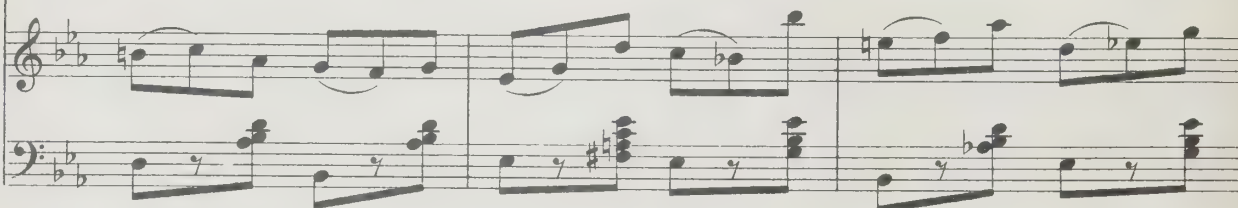
Voice. 

Piano. 

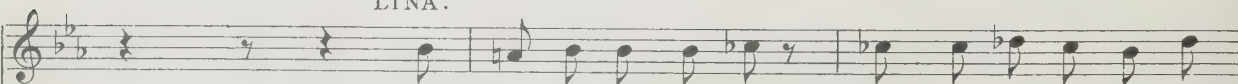
She's




mar-ried! She's mar-ried! Oh, what a "floor-er," We're part-ed! We're part-ed! Née




LINA.



Dont both-er! Dont both-er! Naught I'm con-ceal-ing! 'Tis



Hop-kins is Lau-ra.



noth-ing! 'Tis noth-ing! 'Tis not worth re-veal-ing!
TRIVET.

Who is he? Who is he?

SKEFFINGTON.

My

Who is the strang-er? If he be your lov-er, His life is in dan-ger!

dar-ling! My dar-ling! Pray you draw near-er, Each mo-ment! Each mo-ment! Thou'rt

LAURA.

Pro - vok - ing! Pro - vok - ing! This cease-less at - ten - tion. I'd

dear - er and dear - er.

rath-er, far rath-er, Have end - less, end - less dis - sen - sion. Pro -
 LINA.
 HERVEY.
 SKEFF.
 TRIVET.
 Don't
 She's
 My
 Who

vok - ing! Pro-vok - ing! Cease-less at - ten - tion. I'd rath - er far rath - er! Have
 both - er! Don't both - er! Naught I'm con - ceal - ing, 'Tis noth - ing, 'tis noth - ing, 'Tis
 mar - ried! She's mar - ried! Oh what a "floor - er," We're part - ed, we're part - ed, Née
 dar - ling! My dar - ling! Pray you draw near - er, Each mo - ment, Each mo - ment, Thou'rt
 is he? Who is he? Who is the stran - ger? If he be your lov - er, His

mp

end-less dis-sen-sion, I'd rath - er have dis - sen - sion. I'd
notworth re-veal-ing. Naught I'm con - ceal - ing.
Hopkins is Lau-ra. She's mar-ried! We're part-ed. She's mar-ried. We are
dear-er and dear-er. My dar - ling! Draw near-er, draw near-er, Each
life is in dan-ger. Who is he! Who is he! If he be your lov - er, His

rath - er dis-sen - sion.
Naught am I con - ceal - ing, Naught con - ceal - ing.
part - ed. Née Hop-kins is Lau - ra.
mo - ment thou art dear - er, art dear - er.
life is in dan - ger.

Andante.
LINA.

They who love, in love must trust. No doubt-ing heart can e'er be

just. Trust-ing love, A sol-id wall, They who doubt, Love

LAURA.

rit.

They who doubt, love not at all.

LINA.

not at all. love not at all.

HERVEY.

They who doubt, love not at all.

SKEFF.

They who doubt, love not at all.

TRIVET.

They who doubt, love not at all.

Allegretto.
pp stacc.

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Cu - pid's a lad, With a moon full of hon - ey, Sing

Allegretto.

pp

“o - ver the hills in a po - 'chay and four.”

“o - ver the hills in a po - 'chay and four.”

“o - ver the hills in a po - 'chay and four.”

“o - ver the hills in a po - 'chay and four.”

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

Cu - pid's a lad, Who cares lit - tle for mon - ey, Sing

"o - ver the hills with the one you a - dore."

"o - ver the hills with the one you a - dore."

"o - ver the hills with the one you a - dore."

"o - ver the hills with the one you a - dore."

The bells are tink-ling, The bells are

Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And

Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And

Joy bells are tink-ling, Tink - le, tink - le, tink-ling, And

This system contains five staves. The first four are vocal staves in G major (one sharp). The first staff has a treble clef and a whole rest. The second, third, and fourth staves have treble clefs and lyrics. The fifth staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef.

tink - ling, The stars are twink-ling, twink-le, twink. Sing

bright stars are twink-ling. Twink - le, twink-le, twink-ling. Sing

bright stars are twink-ling. Twink - le, twink-le, twink-ling. Sing

bright stars are ,twink-ling. Twink - le, twink-le, twink-ling. Sing

This system contains five staves. The first four are vocal staves in G major. The first staff has a treble clef and lyrics. The second, third, and fourth staves have treble clefs and lyrics. The fifth staff is a bass line in bass clef. The bottom two staves are a piano accompaniment in G major, with the right hand in treble clef and the left hand in bass clef. The system ends with a double bar line and a repeat sign.

f *pp* *f*

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

o - ver the hills. The stars_ twink-le, twink-le! Sing o - ver the hills, The

pp

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

bells_ tink - le, tink - le! Sing "o - ver the hills_ in a

Sing "o - ver the hills.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

po-chay and four." A way while you may with the one you a-dore.

In a po-chay and four." A way while you may with the one you a-dore.

pp a tempo

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

pp Cu - pid's a lad with a moon full of hon - ey, Sing

“o - ver the hills in a po' - chay and four.”— Cu - pid's a

“o - ver the hills in a po' - chay and four.”— Cu - pid's a

“o - ver the hills in a po' - chay and four.”— Cu - pid's a

“o - ver the hills in a po' - chay and four.”— Cu - pid's a

p cresc.

lad who cares lit - tle for mon - ey, Sing o - ver the

lad who cares lit - tle for mon - ey, Sing o - ver the

lad who cares lit - tle for mon - ey, Sing o - ver the

lad who cares lit - tle for mon - ey, Sing o - ver the

ff

hills with the one you a - dore. —

hills with the one you a - dore.

hills with the one you a - dore.

hills with the one you a - dore. —

ff

pp

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink. Tink - le, tink. Tink - le,

Tink - le, tink - le, tink. Tink - le, tink.

pp

ff

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

tink. Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

Tink-le, tink. Tink-le, tink. Tink-le, tink. Tink-le, tink-le, tink-le, tink-le, tink.

f

pp

tink-le, tink-le, Tink, tink, tink.

tink-le, tink-le, tink-le, tink-le, tink. tink.

tink-le, tink-le, Tink, tink, tink.

tink-le, tink-le, Tink, tink, tink.

ppp

Keep the Heart Young.

No 10.

DUETT.

Lina and Trivet.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Andante. TRIVET. (Sighs.)

TRIVET. Ah! — I'm a changed man.

Piano. *p*

LINA. (Sighs.)

Ah! — I al - so.

§ TRIVET.

I used to be like oth - er folk, It was my wont;
I used to be a hap - py child, It was my wont;

§ *p* *fp*

And oft-en I would make a joke, But now I don't. _____
 Girls o-ver me with joy went wild, But now they don't. _____

'Tis quite a trial for me to smile, (So I've been told.) _____
 I wore a suit, (they called it cute,) Of ba-by blue. _____

I know not why ex-cept that I Am grow-ing old. _____
 Too tight the fit, I tried to sit, And all was rue. _____

LINA.

I used to sing the songs of old, It was my wont;
 At twen-ty I wore rib-bons gay, It was my wont;

I sang for love and not for gold, But now I don't.
And oft - en I would flirt all day, But now I don't.

Sweet mu - sic rang, all day I sang, They pleased I know.
No more "sweet doves" or "ten - der loves," All these I've seen.

Allegretto.

I'd sing them yet, but I for - get Just how they go.____
The man for me, well, real - ly he Must bus - 'ness mean.____

TRIVET.

Things well-known, too soon grow strange, 'Tis not they, but we_ who change.

LINA.

un poco rit.

But your heart will ne'er grow gray, If you smile, and sing, and play.

TRIVET.

a tempo

Play, play, sing while you play; Hark to the lark, trill-ing

lay up - on lay. Up in the tree - tops chat-ters the jay. Sing, play,

e - ven as they, — e - - ven as they, — Dance like a faun or a

Sing, play, e - ven as they, as they. — Dance like a faun or a

sil - ver winged fay; — Sing like the fish - er - man out in the bay; —

Sing, laugh play while you may, and your heart — will be

young,— though your head _____ may be gray.—

Dal §

Dal §

gray.

2

ff

2

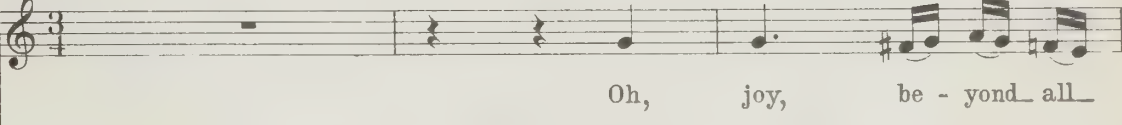
No 11.


Lina.


Lyric by
STANISLAUS STANGÉ.


Music by
JULIAN EDWARDS.

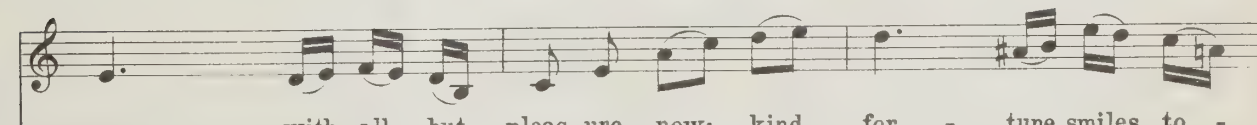
Tempo di Polacca.

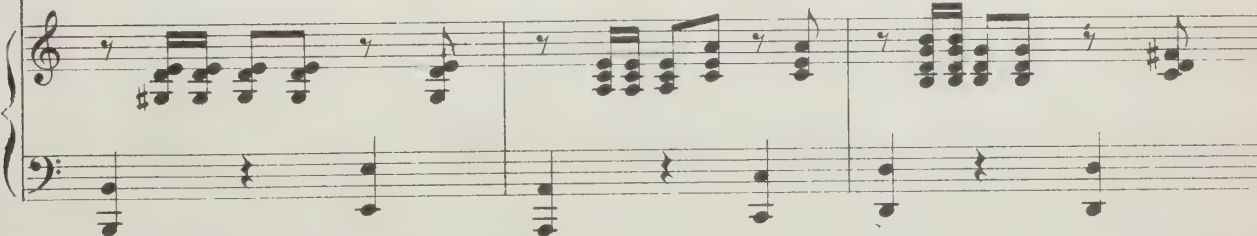
LINA.  Oh, joy, be - yond all -

Piano. 

 meas - ure now, 'Tis mine that gold - en - treas - ure now; A -



 way with all but pleas - ure now; kind for - tune smiles to -



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day. Oh, fate, I now con-fide in thee; And

trust as to a guide in thee; My faith shall e'er a-bide in

thee, My faith shall e'er a-bide in thee. With

all my doubts a-way, With all my doubts a-way.

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

for - - tune is sing - ing, A gold - - en round - e - lay.

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

for - - tune is sing - ing, A gold - en round - e -

lay. Oh, Hope its song is—

trill - ing— now; My heart with joy is— fill - ing— now; With

sweet e - mo - tions thrill - ing now, Kind for - tune smiles to -

a tempo
day. Oh, fate, you're not de-ceiv - ing me, ——— My

love must not be leav-ing me, ——— Such thoughts shall not be griev-ing

me; ——— Such thoughts shall not be griev-ing me. ——— With

all my doubts a - way, With all my doubts a -

way. Hope up - ward_ spring - ing,

Hap - - pi - ness_ bring - ing, And for - - tune_ is_

sing - ing A gold - - en round - e - lay.

Hope up - ward spring - ing, Hap - - pi - ness bring - ing, And

for - - tune is sing - ing A gold - en round - - e -

lay. Oh, fate you're not de-ceiv - ing me, My

love must not be leav - ing me, Such thoughts shall not be griev - ing

me, ————— With all my doubts a-way, All doubts a -

way.

No 12.

Finale I.

Principals and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegro non troppo.

MOLL and BESS.

JANE and GILL. Oh, - list - en to the noise of the

RYDER and KITE. Oh, - list - en to the noise of the

BUTLER and COSTAR. Oh, - list - en to the noise of the

Allegro non troppo.

Piano.

march-ing of the boys, And - cheer 'em with a will. Hear the

march-ing of the boys, And - cheer 'em with a will. Hear the

march-ing of the boys, And cheer us with a will. Hear the

tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the

tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the

tramp-ing of the feet, to the drum's in-spir-ing beat, Oh, the

sound of the bu-gle makes 'em thrill, makes 'em thrill, makes 'em

sound of the bu-gle makes 'em thrill, makes 'em thrill, makes 'em

sound of the bu-gle makes us thrill, makes us thrill, makes us

SOPRANO and ALTO.

TENOR.

BASS.

CHORUS.

Makes 'em thrill!

Makes 'em thrill!

thrill, Oh, the sound of the bu-gle makes'em thrill.

thrill, Oh, the sound of the bu-gle makes'em thrill.

thrill, Oh, the sound of the bu-gle makes us thrill.

Makes'em thrill!

Makes'em thrill!

Cheer boys, cheer, For our vil-lage vol-un-teers! Cheer boys, cheer, for the

Cheer boys, cheer, For our vil-lage vol-un-teers! Cheer boys, cheer, for the

gal-lant gren-a-diers, We own that we are par-tial, To

gal-lant gren-a-diers, We own that we are par-tial, To

an-y-thing that's mar-tial, So cheer boys, cheer, yes, cheer,

an-y-thing that's mar-tial, So cheer boys, cheer, yes, cheer,

LAURA.

Meno mosso

Art thou gone un-known Pos -

rit.

So cheer, boys, cheer, yes, cheer.

So cheer, boys, cheer, yes, cheer.

Meno mosso

rit.

til - lion? Miles be tween us place, a mill - ion, Stay far a -

Valse lento.

way, For - ev - er and a day, Fare-well, fare-well my lost pos-till - ion.

HERVEY.

She's a - lone, My Lau - ra dear,

Why are you here? Whom do you seek?

LAURA.

I would with Li - na speak. She's

This system contains the first line of the musical score. It features a vocal line for Laura and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'I would with Li - na speak. She's' are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a common time signature.

in the house.

HERVEY.

Stay a - while, up - on one smile, —

This system contains the second line of the musical score. It features a vocal line for Laura and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'in the house.' are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a common time signature.

Sir, what means this

Let me, let me be your "mouse." —

This system contains the third line of the musical score. It features a vocal line for Hervey and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Sir, what means this' are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a common time signature.

jest? —

Nay, smile; 'tis then you "look your best,"

This system contains the fourth line of the musical score. It features a vocal line for Laura and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'jest?' are written below the staff. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in the same key signature. The music is in a common time signature.

HERVEY.

Smile, oh smile on

LAURA.

Why should I smile on you? This jest you'll
me I pray.

sad-ly rue.
Smile dear La - dy, while you may.

LAURA.

My heart you'll ne'er be-guile, With cun-ning wile.

MOLL and BESS with SOPRANO.

JANE and GILL with ALTO.

Mere - ly seem - ing, You are

f RYDER and KITE with TENOR.

Love in your eyes soft - ly beam - ing.

f BUTLER and COSTAR with BASS.

CHORUS.

ff *p*

LAURA.

Ah, why should I smile?

HERVEY.

dream - ing.

Blush - es your fond - ness con - fess - ing.

ff

HERVEY.

Smile on me, I pray.

Now you're guess - ing, Cease to tease

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has lyrics: "Smile on me, I pray." and "Now you're guess - ing, Cease to tease". The piano accompaniment features chords and a melodic line in the right hand, with a more active bass line. There are some rests and a long note in the vocal line.

HERVEY.

SKEFF.

Lau - ra! What does this mean?

I've burned my

The second system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "Lau - ra! What does this mean?" and "I've burned my". The piano accompaniment includes dynamic markings like *f* (forte) and *p* (piano). The key signature changes to one sharp (F#).

ships.

Why did you kiss my Lau - ra's

The third system of the musical score. It continues the vocal and piano parts. The vocal line has lyrics: "ships." and "Why did you kiss my Lau - ra's". The piano accompaniment includes dynamic markings like *f* and *p*. The key signature remains one sharp.

I'd much pre - fer her lips.

hard? List-en all to what I

f *p*

To you is more than broth-er.

say. This man

p

HERVEY.

You would not thus be - tray. Lau - ra's yours, I love an -

oth - er. Si-lence keep, I will de - part. I leave to -

night with my sweet - heart. *f* I _____

LAURA.
Yes, an i - dle jest, _____
did_ but jest. _____

SKEFF.
Jest!

LAURA.
Come, smile, my love, _____ Smile, my love, it suits you

best. HERVEY. Smile, oh,

'Twas but an i - dle jest.

mp

smile on me I pray.

SKEFF. Ah,

Why should I

Smile, dear

smile.

smile on you? This jest you'll sad - ly rue.

hus - band while you may. Smile, dear hus - band while you

Smile, smile while you

My heart you'll ne'er be-guile, With cun-ning

may. Love in your eyes soft - ly beam - ing.

may. Love in her eyes soft - ly beam - ing.

wile. Love in your eyes soft - ly beam - ing.

MOLL, BESS, JANE and GILL with SOPR. & ALTO.

RYDER and KITE with TENOR.

BUTLER and COSTAR with BASS.

Mere - ly seem - ing;

CHORUS.

LAURA.

SKEFF.

Ah

why

not

smile.

Blush-es your fond-ness con - fess - ing.

Blush-es your fond-ness con - fess - ing,

'Tis but dream - ing.

ff

HERVEY.

Smile

I

Smile on her I pray.

Smile

I

Cease to

Cease to

Now you're guess - ing; Cease to tease.

Cease to

Now you're guess-ing; pray cease to

pp

pp

pray, While you may, Dear-est smile on me, Dear-est
 pray, While you may, He will smile on thee, He will
 tease, If you please, I will smile on thee, I will
 tease. If you please. Cease,
 tease. Now you're guess-ing, pray cease to tease.

pp

smile on me, Smile on me.
 smile on thee, He will smile on thee.
 smile on thee, Smile on thee.
 Cease to tease.
 Cease to tease.

dim. *f*

Allegretto.

CHORUS.

The coach! — The_ coach!

Allegretto.

f

SALLY.

The coach! — The_ coach! The coach is com - ing down the hill, Oh

dear, My heart_ is stand - ing still.

CHORUS.

The

The

coach! The coach! The coach from Lon - don town. Our

coach! The coach! The coach from Lon - don town. Our

hopes are mount - ing high - er, high - er, High - er still, then high - er, high - er,

hopes are mount - ing high - er, high - er, High - er still, then high - er, high - er,

cresc.

TRIVET.

The coach has stopped at Twill-er's place; He

Hope they don't fall down.

Hope they don't fall down.

has the lot-ter-y list._____

At Twill-er's place; He

At Twill-er's place. He

Our fate we'll learn now ver-y soon.

has the lot-ter-y list. Yes

has the lot-ter-y list.

HERVEY.

And should your hopes be dashed to earth?—

ver - y soon. Re -

Yes ver - y soon. Re -

TRIVET.

The coach— is

sume our work for what it's worth.—

sume our work for what it's worth.—

p dim.

go - ing.

pp

It is go - - ing.

It is go - - ing.

pp

The coach has gone.

LINA. *Meno mosso.*

Why so sad, — so glum, — for - lorn? —

CHORUS.

It has gone! —

It has gone! —

While 'tis dy-ing, hope is born.

Andante.

PRINCIPALS and CHORUS.

Hope, hope, ban-ish-es sor-row, Hope drives a-way care.

Hope, hope, ban-ish-es sor-row, Hope drives a-way care.

Hope, hope, ban-ish-es sor-row, Hope drives a-way care.

Hope, hope, ban-ish-es sor-row, Hope drives a-way care.

ff Hope, hope lives for the mor-row, *p* Hope will nev-er, no,

ff Hope, hope lives for the mor-row, *p* Hope will nev-er, no,

ff Hope, hope lives for the mor-row, *p* Hope will nev-er, no,

ff Hope, hope lives for the mor-row, *p* Hope will nev-er, no,

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

nev - er des - pair. Hope! The source of all laugh - ter and mirth.

Hope! The one thing en - dur - ing on earth. It binds us to life. To

Hope! The one thing en - dur - ing on earth. It binds us to life. To

Hope! The one thing en - dur - ing on earth. It binds us to life. To

Hope! The one thing en - dur - ing on earth. It binds us to life. To

It binds us to life.

life and to love. 'Tis a gift from a - bove, From the
To life and to love. 'Tis a gift from a - bove, From the
life and to love. 'Tis a gift from a - bove, From the
To life and to love. 'Tis a gift from a - bove, From the

SALLY.

He's

fair land a - bove. Then hope, hope, hope.
fair land a - bove. Then hope, hope, hope.
fair land a - bove. Then hope, hope, hope.
fair land a - bove. Then hope, hope, hope.

Allegro.

com-ing! He's com-ing! He's bring-ing us the news.

He's

The news!_ The news!_

The news!

The news!

Allegro.

p

cresc.

bring-ing us the news.

ff

p

Pit- a - pat! Pit- a - pat! Oh, to draw it mild- ly now!

The news! Pit- a - pat! Pit- a - pat! Oh, to draw it mild- ly now!

The news! Pit- a - pat! Pit- a - pat! Oh, to draw it mild- ly now!

ff

p

ff

Pit-a-pat! Pit-a-pat! My heart is throb-bing wild-ly now. Hur-ry!

Pit-a-pat! Pit-a-pat! My heart is throb-bing wild-ly now. Hur-ry! Hur-ry!

Pit-a-pat! Pit-a-pat! My heart is throb-bing wild-ly now. Hur-ry! Hur-ry!

Hur-ry! Hur-ry!

ff *f* *ff*

TWILLER.

Ha! Ha! Ha! This is for me a treat. Ha!

The news!

The news!

The news!

The news!

p *fp*

Ha! Ha! Ha! Re-venge is sweet. Pre-

The news! The news! —

The news! The news! —

The news! The news! —

pare to hear im - port-ant in-form-a-tion, It — is some-thing that will

pp -

o - pen wide your eyes, And cause your hearts to beat with great e - la-tion, To

Deans - wold for-tune gives the first great prize. Ten

The first great prize!

The first great prize!

The first great prize!

f

thou - sand pounds.

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

Ten thou-sand pounds! As -

MOLL.

ound-ing! con-found-ing! The first great prize! Ten thous - and pounds!

ound-ing! con-found-ing! The first great prize! Ten thous - and pounds!

MOLL.

tick-et's thir-teen, thir-ty, three.

BESS.

And four-teen, four be-long to me!

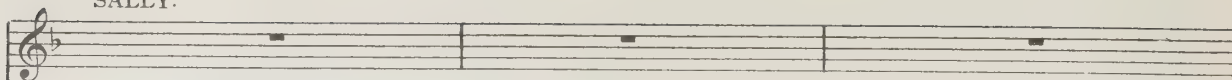
JANE.

And mine is six-ty-six, e - lev'n!

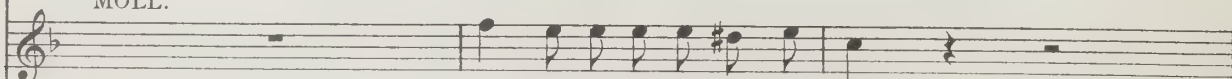
GILL.

And

SALLY.

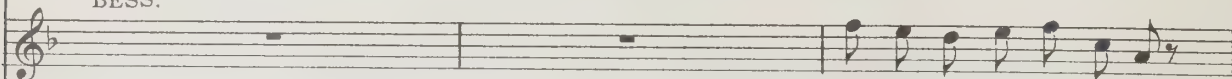


MOLL.



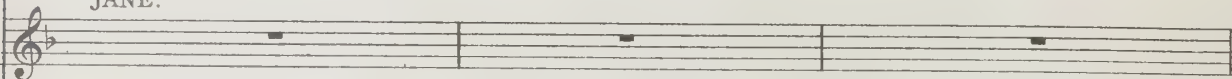
My tick-et's thir-teen, thir-ty three.

BESS.

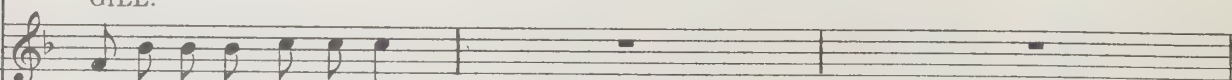


Four-teen four be-longs to me!

JANE.

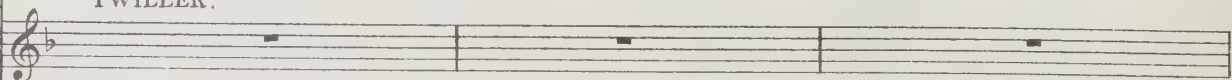


GILL.

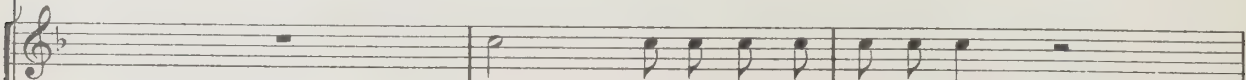


I have twen-ty-eight, two, sev'n!

TWILLER.



CHORUS.



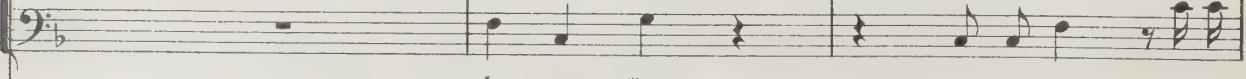
My num-ber is the one to win.



This is how mine does be-gin, On

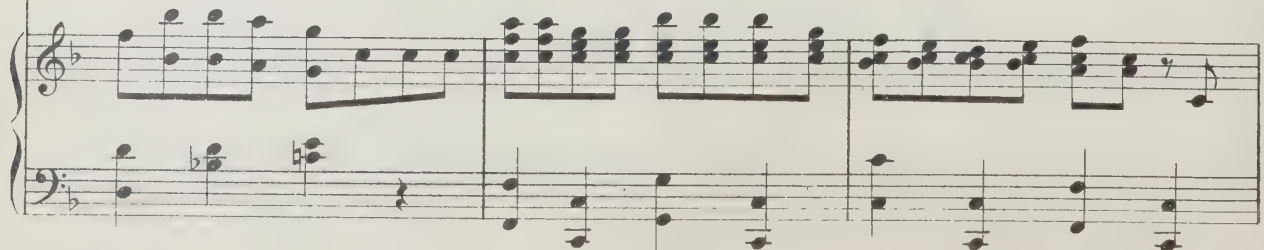


My num-ber is the one to win.



I am first!

I am first! This is



My num-ber's

On me you wait. Se-ries six.

No, I'm the first. Se-ries

On me you wait. Se-ries five. Se-ries

No, I'm the first. six-ty, six-ty,

I am first I am first. Se-ries

me you wait. On me you wait. I am first, se-ries eight.

I am first. I am first.

how it does be - gin. I have nine, six,

cresc.

eight-y Ah! Se-ries

Ah! Ah! Se-ries

sev'n. Ah! Se-ries

five. Ah! Se-ries

I am first Ah! Se-ries

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha.

five. My num-ber is twen-ty and for-ty and six-ty and two. Se-ries

I have six and for-ty, and thir-ty; then twen-ty, then for-ty-five. Se-ries

Mine is six, two, four, nine, three, two, eight, one, four, Se-ries

four, three, sev'n - - - ty three, Se-ries

ff

pp

five. Noth-ing do-ing!

six. Noth-ing do-ing!

sev'n. Noth-ing do-ing!

eight. Noth-ing do-ing!

five. Noth-ing do-ing!

Ha! ha! Noth-ing do-ing! Not one has naught. Who has twenty sev'n

pp

five. Noth-ing do-ing!

six. Noth-ing do-ing!

sev'n. Noth-ing do-ing!

eight. Noth-ing do-ing!

pp

The musical score is written for a voice and piano ensemble. It consists of several systems of staves. The vocal parts are written in treble clef, and the piano accompaniment is written in bass clef. The key signature has one flat (B-flat). The tempo/mood is indicated by 'pp' (pianissimo). The lyrics are: 'five. Noth-ing do-ing!', 'six. Noth-ing do-ing!', 'sev'n. Noth-ing do-ing!', 'eight. Noth-ing do-ing!', 'five. Noth-ing do-ing!', 'Ha! ha! Noth-ing do-ing! Not one has naught. Who has twenty sev'n'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and some chords.

LAURA.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

LINA.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

SALLY.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

HERVEY.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

SKEFF.

p

Twen-ty-sev'n, sev'n-ty-sev'n, naught.

TWILLER.

sev'n - ty sev'n naught.

TRIVET.

Twen-ty-sev'n, sev'n-ty-sev'n, naught?

Twen-ty-sev'n thous-and, sev'n

*p**fp**p**fp*

LINA.

Ser-geant 'tis

TRIVET.

hun-dred and sev'n-ty.

That number's mine.

*cresc.**f*

LINA.

thine. Hope up - ward spring - ing, Hap - - pi - ness

bring - ing, And for - - tune is sing - ing A gold - - en

Allegretto non troppo.

round - e - lay.

For he is the right boy, right for my money, O, He is the right boy,

For he is the right boy, right for my money, O, He is the right boy,

ff

TRIVET.

'Tis mine, ha, ha, I buy the wine.

sweet-er than hon-ey, O, If he loves as she loves, noth-ing shall them sev-er, O,

sweet-er than hon-ey, O, If he loves as she loves, noth-ing shall them sev-er, O,

TWILLER.

Hold! Pray

Ha, ha, ha, Yes, I buy the wine.

What a jol-ly time they'll have for-ev-er, O.

What a jol-ly time they'll have for-ev-er, O.

pp

par- don my man- ner ab- rupt, Ex- cuse me, I must in- ter- rupt.

Wait! ere for- tune you thank. Ser- geant your num- ber drew?
TRIVET.

The first great

No! It drew a blank. This is a ter- ror, I
prize. —

A blank! A blank!
A blank! A blank!

made an er-ror.

TRIVET.

A mo-ment's joy 'twas dear-ly bought. —

rit. *a tempo.*

TWILLER.

A fi-nal sev'n in place of naught, make the win-ning num-ber!

p

LINA.

Ach! — du lieb-er

Twen-ty-sev-en thous-and sev-en hun-dred and sev'n-ty-sev'n.

Him-mel!

TRIVET.

Oh, joy, back from earth to heav'n —

p

TWILLER.

You have the

TRIVET.

Fortune smiles she does not frown, I bought that tick-et in Lon-don town.

Meno mosso ben marcato

tick-et?

No, I gave it to Li - - na.

He gave it to Li - na, He

He gave it to Li - na, He

CHORUS.

*ff**allarg.*

And she gave me hers. —

gave it to Li - na. She gave him

gave it to Li - na. She gave him

The first system of the musical score. It includes a bass staff at the top with the lyrics "And she gave me hers. —". Below it are four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "gave it to Li - na." and "She gave him". The piano accompaniment is at the bottom, consisting of a grand staff with treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The system ends with a repeat sign.

Is this not true?

hers, Oh, then she gave him hers. — Is this

hers, Oh, then she gave him hers. — Is this

The second system of the musical score. It includes a bass staff at the top with the lyrics "Is this not true?". Below it are four vocal staves with lyrics "hers, Oh, then she gave him hers. —" and "Is this". The piano accompaniment is at the bottom, consisting of a grand staff. The system ends with a repeat sign. The piano part includes a *p* (piano) marking and a *cresc.* (crescendo) marking.

LINA.

Yes, 'tis true.

true.

Then she is the right girl,

Then she is the right girl,

ff

What shall I do?

Right for the mon-ey, O, She is a sweet girl, Sweet-er than hon-ey, O.

Right for the mon-ey, O, She is a sweet girl, Sweet-er than hon-ey, O.

p

What shall I say? Such a fool-ish-ness I make to-day. Stop! I shall go mad.

Twiller.

Yes ver - y wrong. Pray par-don my man-ner ab-rupt, Ex -

Some-thing is wrong.

Some-thing is wrong.

pp

cuse me if I in-ter-rupt But ask the la-dy for her tick-et

CHORUS.

Her tick-et, her tick-et, Yes ask her for her tick-et.

Her tick-et, her tick-et, Yes ask her for her tick-et.

LINA.

SALLY.

TRIVET.

I don't know.

She does-nt know.

Li - na come, your tick-et show. Where is it?

She does-nt know.

She does-nt know.

p *f*

LAURA.

She does-n't know. _____

Where is the tick-et?

SALLY.

Where is the tick-et, O? Wrong for the mon-ey, O. Ha, ha, ha, ha,

MOLL & BESS.

She does-n't know.

Ah, _____ ha, ha, ha,

JANE & GILL.

Where is the ticket, O.

Ha, ha, ha, ha,

HERVEY, RYDER & KITE.

She does-n't know. _____

Ah, _____ ha, ha, ha,

SKEFF. & BUTLER.

She does-n't know, Ha, ha, ha, ha!

Ah, _____ ha, ha, ha,

TWILLER & COSTAR.

Ha, ha, ha, ha, ha!

ha, ha, ha, ha,

TRIVET.

What care I.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

ff

She is the right girl,

Wrong for the mon-ey, O.

She is the right girl,

Wrong for the mon-ey, O.

Where is the tick - - et? She has-n't got the tick-et, O.

ha! Where is the tick-et, O? Wrong for the money, O. Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ah— ha, ha, ha, ha, ha, ha!

ha, ha, ha! Ha, ha, ha, ha, ha, ha, ha!

ha, ha, ha! She is the right girl, sweet-er than honey, O. Ha, ha, ha, ha, ha, ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

She is a sweet girl, Wrong for the money, O. Ha, ha!

LAURA.

You will find the

LINA.

Ha, ha, ha! Where is the mon-ey, O. Ha, ha, ha! This is-n't fun-ny, O.

SALLY.

HERVEY.

You will find the

SKEFF.

You will find the

You will find the

f *mf*

tick-et, Per-haps this ver-y day!

I can't, I can't, I

tick-et, Per-haps this ver-y day!

tick-et, Per-haps this ver-y day!

tick-et, Per-haps this ver-y day!

LAURA.

LINA.

You

can't?

can't!

SALLY.

I have giv'n it a - way.

You

can't?

MOLL and BESS.

Ah

You

can't?

JANE and GILL.

Ah

You

can't?

HERV. RYDER & KITE.

You

can't?

SKEFF. & BUTLER.

Ah

You

can't?

TWILLER and COSTAR.

You

can't?

TRIVET.

You

can't?

You

can't?

Ah

You

can't?

Ah

You

can't?

Ah

Ha,

CHORUS.

8

Ah! ————— She's
 — ha, ha, ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 — ha, ha, ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 Ha, ha, ha, ha, ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 — ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 Ha, ha, ha, ha, ha! Ah, — ha, ha, ha, ha, ha, ha! She's
 Ha, ha, ha, ha, ha, ha! Ha, ha, ha, ha! Ha, ha, ha, ha! She's

— ha, ha, ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 — ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! She's
 — ha, ha, ha, ha, ha, ha! Ah — ha, ha, ha, ha, ha, ha! She's
 ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha! She's

8- *ff* *loco.*

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

giv'n it a - way!_

6844

ACT II.

Love Forgotten.

SONG.
Hervey.

No 1.

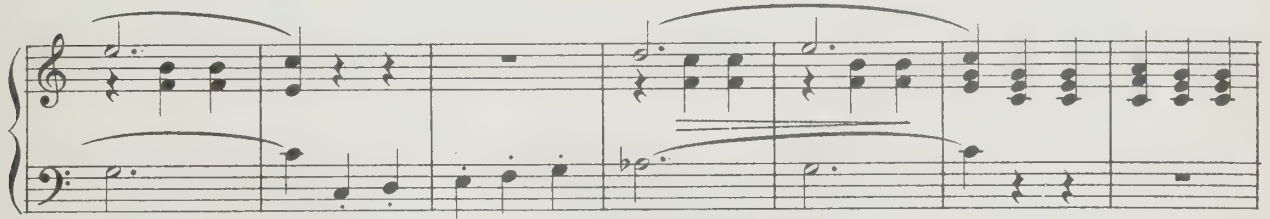
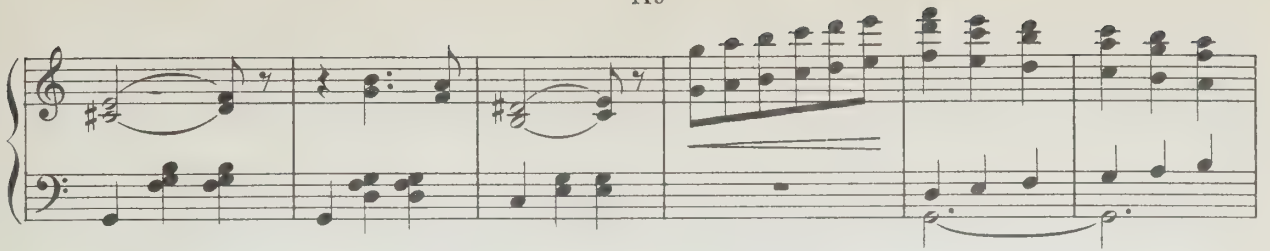
Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Tempo di valse.

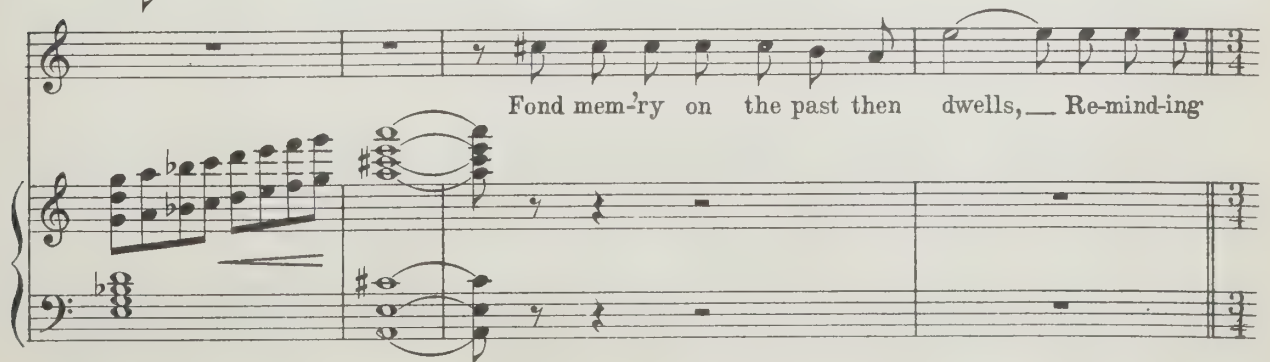
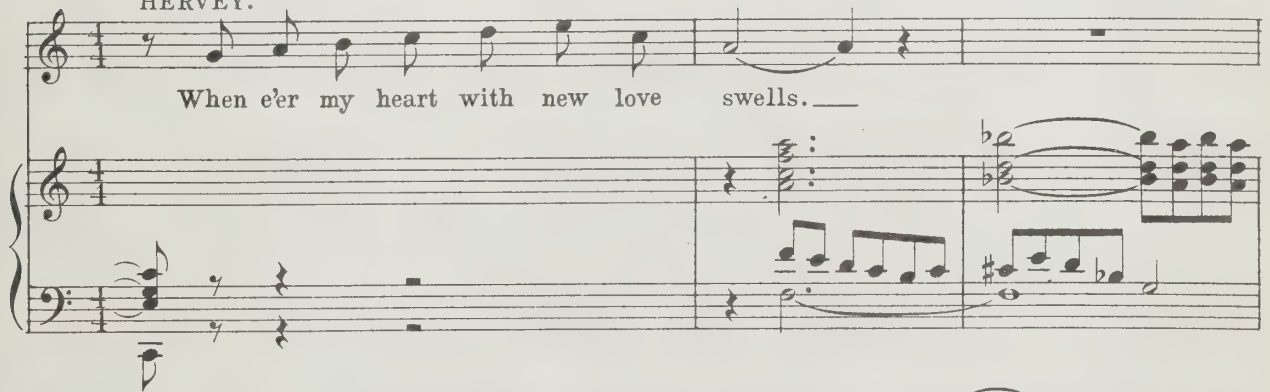
Piano.

ff

The musical score is written for piano and is in 3/4 time. It consists of five systems of music, each with a treble and bass staff. The first system includes a 'Piano.' marking and a 'ff' dynamic. The music is in 3/4 time and features various musical notations including triplets, slurs, and accidentals. The score is for a waltz, as indicated by the tempo marking 'Tempo di valse.'



Moderato.
HERVEY.



me of days long flown. Of one dear love I loved a -

lone. Full eigh - teen moons have waned since

then, And lo, I think of her a-gain. Though of that

love I but re - call, — That then I loved her best of all. —

Sha - dy

trees Whis - p'ring breeze, Flow'r decked av - e - nues

haunt - ed by bees. — Soft em - - brace, blush - ing

face, But who — was the la - dy, Where — was the place? —

Was it in It - a - ly Eng - land, or France? Were we in - tro - duced, or

met we by chance? Was it in sum - mer, in spring - time, or fall? Was she

mar - ried, or sin - gle? I can - not re - call. I re - gret, I for -

get, and can - not re - call. _____ Was she _____

dark, or was she fair? Had she black, or gold-en hair? Were her

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The music is in a common time signature. The lyrics are: "dark, or was she fair? Had she black, or gold-en hair? Were her".

eyes of ha - zel hue? Brown, or grey, or vio - let blue? Was she

colla voce.

The second system of the musical score. The vocal line continues with the lyrics: "eyes of ha - zel hue? Brown, or grey, or vio - let blue? Was she". The piano accompaniment continues. A marking "*colla voce.*" appears in the piano part.

short, or was she tall? Was she large, or was she small? On - ly this I

rit.

The third system of the musical score. The vocal line continues with the lyrics: "short, or was she tall? Was she large, or was she small? On - ly this I". The piano accompaniment continues. A marking "*rit.*" (ritardando) appears in the piano part.

now re - call, Then, I loved her best of all.

ff *loco.*

The fourth system of the musical score. The vocal line continues with the lyrics: "now re - call, Then, I loved her best of all." The piano accompaniment continues. A marking "*ff*" (fortissimo) appears in the piano part, followed by "*loco.*" (loco).

Then, I loved her best of all. _____ Lov - ing

kiss, sweet - est bliss, I ev - er re - mem - ber on

days _____ like this. _____ Droop - ing eye; ten - der

sigh, We _____ were all a - lone _____ with no - - bod - y nigh. _____

Was her name Mar-ga-ret, Lil-ly, or May, E-liz-a-beth, or Jen-ny, or

Ros-a-mund, or Fay, Em-me-line, Har-riet, Mar-ion, or Rose, Cath-e-rine, Stel-la? The

Lord on-ly knows? I re-gret, I for-get, and can-not re-

call. _____ Was she a Scotch, or En-glish lass? Born in _____

Wales, or Al - pine pass? Was she French, or Ger - man maid, I - rish

girl, or Rus - sian staid? What she was I now for - get, But re - mem - ber that we

colla voce.

met, Met some - how, some - time, some - where, And our troth we plight - ed

rit. *ff* *8-mezzo loco.*

there, And our troth we plight - ed there. —

tr

A Glimpse of Eden.

No 2.

TRIO.

Laura, Skeffington and Hervey.

Lyric by
STANISLAUS STANGÉMusic by
JULIAN EDWARDS.

LAURA. *Allegretto.* 1st. Verse.
When Ad - am was cre - a - - ted, He

SKEFF. 2nd. Verse.
When wom - an was cre - a - - ted, She

HERVEY. 3rd. Verse.
When Ad - am tried to min - gle, In that

Piano. *pp*

just - ly felt e - la - ted, Proud to think that he was built up -

plain - ly in - ti - ma - ted, If Ad - am wished to live in peace, with -

con - ver - sa - tion sin - gle, Eve bab - bled on the while he spoke, her -

on a heav'n - ly plan. To prove him most su - pe - rior, All
out per - pet - ual strife. He must cease at once his roam - ing, Sit
self a - lone she heard. When she be - gan to tat - tle, All the

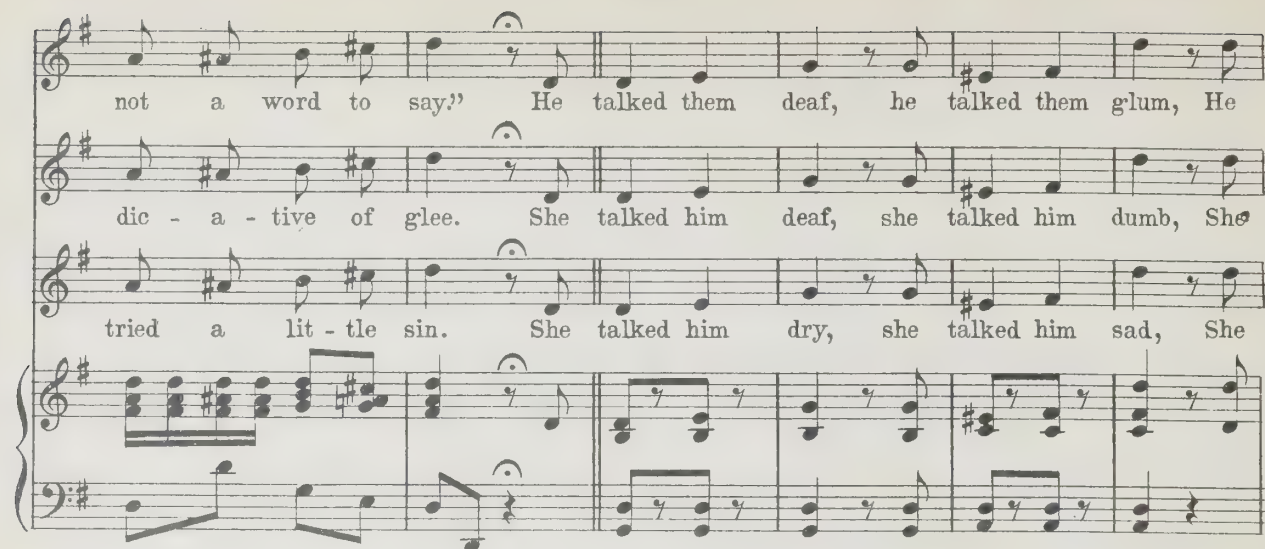
beasts and birds in - fe - rior, Speech was giv'n to him a - lone, 'twas
by her in the gloam-ing, And let her do the talk - ing for the
night to Ad - am prat - tle, She talked him in - to drink - ing and he

done to fea - ture man. He prac - tised oft this "fea - ture" on
bal - ance of his life. Ad - am's or - a - to - ry cork - ing, Eve en -
took her at her word. With his maj - es - ty the dev - il, She

ev - 'ry liv - ing crea - ture, Gave vent to all his feel - ings in rhe -
 joyed her fill of talk - ing, He thought, "If I could send her back, how
 held a word - y rev - el, But for her nat - ure talk - a - tive, she

tor - ic - al dis - play, Got all the beasts to - geth - er, Dis -
 hap - py I should be?" All the an - i - mals in hear - ing, Set
 ne'er had tempt - ed been, That made her long to grap - ple, With the

cussed the crops and weath - er, They list - ened ver - y grave - ly but "had
 up a cau - tious cheer - ing, Per - form - ing ac - ro - bat - ic feats, in -
 much for - bid - den ap - ple, For some thing more to tell a - bout, she



not a word to say." He talked them deaf, he talked them glum, He
dic - a - tive of glee. She talked him deaf, she talked him dumb, She
tried a lit - tle sin. She talked him dry, she talked him sad, She

rat-tled a-way till their brains grew numb, He rat-tled a-way till their brains grew numb, They
rat-tled a-way till his brains grew numb, She rat-tled a-way till his brains grew numb, He
prat-tled a-way till Ad - am grew mad, She prat-tled a-way till Ad - am grew mad,

tried to stop him but all in vain, They nev - er knew peace or
tried to stop her but all in vain, He nev - er knew peace or
Talked till he ate the ap - ple did she, And she's talk - ing still in each

quiet a - gain, They tried to stop him, but, all in vain, but, all in
 quiet a - gain, He tried to stop her, but, all in vain, but, all in
 girl you see, She's talk-ing still in each girl you see, each girl you

LAURA. REFRAIN. (Together.)

vain. He talked them deaf, he talked them glum. He
 She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad. She

SKEFF.

vain. He talked them deaf, he talked them glum, He talked them deaf, he talked them dumb. He
 She talked him deaf, she talked him glum, She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad, She talked him dry, she talked him sad. She

HERVEY.

see. He talked them deaf, he talked them glum, He talked them deaf, he talked them dumb. He
 She talked him deaf, she talked him glum, She talked him deaf, she talked him glum. She
 She talked him dry, she talked him sad, She talked him dry, she talked him sad. She

p

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

rat-tled a - way till their brains grew numb, He rat-tled a - way till their
 rat-tled a - way till his brains grew numb, She rat-tled a - way till his
 prat-tled a - way till Ad-am grew mad, She prat-tled a - way till

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad-am grew mad. Talked till he ate the ap-ple did she, And she's

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad-am grew mad. Talked till he ate the ap-ple did she, And she's

brains grew numb. They tried to stop him but all in vain, They
 brains grew numb. He tried to stop her but all in vain, He
 Ad-am grew mad. Talked till he ate the ap-ple did she, And she's

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - ing still in each girl you see; She's talk-ing still in each girl you see, each

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - in still in each girl you see; She's talk-ing still in each girl you see, each

nev - er knew peace or quiet a - gain, They tried to stop him but all in vain, but
 nev - er knew peace or quiet a - gain, He tried to stop her but all in vain, but
 talk - ing still in each girl you see; She's talk-ing still in each girl you see, each

1. & 2. 3.

all in vain. *D.S.* see. ____
 all in vain. ____
 girl you

all in vain. *D.S.* see. ____
 all in vain. ____
 girl you

all in vain. *D.S.* see. ____
 all in vain. ____
 girl you

D.S.

No 3a

Holiday Joys.

ENSEMBLE.

Laura, Skeffington, Moll, Bess, Jane, Gill, Ryder,
Kite, Butler, Costar and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Piano. *pp*

SOPRANO & ALTO.

TENOR.

BASS.

Gai - ly tread a coun - try meas - ure, let our mer - ry laugh - ter ring.

Gai - ly tread a coun - try meas - ure, let our mer - ry laugh - ter ring.

CHORUS.

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Naught shall mar—this day of pleas - ure, Joy - ous-ly— we dance and sing.

Naught shall mar this day of pleas - ure, Joy - ous-ly we dance and sing.

Gay - ly tread a coun - try meas - ure, Let our mer - ry voic - es ring.

Gay - ly tread a coun - try meas - ure, Let our mer - ry voic - es ring.

Naught shall mar—this day of pleas - ure, Joy - ous-ly— we dance— yes,

Naught shall mar this day of pleas - ure, Joy - ous-ly we dance— yes,

Naught shall mar this day of pleas - ure, yes,

Joy - ous - ly we dance, — Joy - ous - ly — we

Joy - ous - ly we dance, — Joy - ous - ly we

dance and sing. — Ten - der glan - ces,

dance and sing. — Sto - len kiss - es,

Sweet our hol - i - day ro - man - ces, Hap - py girls,

Sweet our hol - i - day ro - man - ces, And hap - py boys.

Hap - py in our rus - tic joys. Ah,

Hap - py in our rus - tic joys. Ah,

Ah, Ah, Ah.

Ah, Ah, Ah.

ff

ff

Gai - ly tread a coun - try meas - ure,

Gai - ly tread a coun - try meas - ure,

ff

Let our mer - ry laugh - ter ring. Naught shall mar this day of pleas - ure, Joy - ous - ly we

Let our mer - ry laugh - ter ring. Naught shall mar this day of pleas - ure, Joy - ous - ly we

Naught shall mar this day of

dance, — yes, Joy - ous - ly we dance.

Joy - ous - ly we

dance, — yes, Joy - ous - ly we dance.

Joy - ous - ly we

pleas - ure, yes,

Joy - ous - ly we

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

dance and sing, 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

dance and sing, 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics '1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a'. The middle staff is another vocal line with lyrics 'dance and sing, 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a'. The bottom staff is a piano accompaniment line. The music is in 2/4 time and the key signature has two sharps (F# and C#).

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a

1a, 1a, 1a, 1a,

The second system continues the musical score. It features four staves. The top two staves are vocal lines with lyrics '1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a' and '1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a 1a'. The bottom two staves are piano accompaniment lines. The music is in 2/4 time and the key signature has two sharps (F# and C#).

1a. 1a. 1a.

1a. 1a. 1a.

1a. 1a. 1a.

1a. 1a. 1a.

1a. 1a. 1a.

The third system of the musical score consists of four staves. The top two staves are vocal lines with lyrics '1a. 1a. 1a.' and '1a. 1a. 1a.'. The bottom two staves are piano accompaniment lines. The music is in 2/4 time and the key signature has two sharps (F# and C#).

SKEFF.

Wel - come, my friends, your pres-ence we de - sire.

Long live your wife, long

Long live your wife, long

p

LAURA.

Long

Long live my wife!

live your wife! And you most no - ble Squire.

live your wife! And you most no - ble Squire.

live your wife!

Long life to you and to your wife, most

Long life to you and to your wife, most

The first system consists of four staves. The top staff is a vocal line in G major (one sharp) with the lyrics 'live your wife!'. The second and third staves are vocal lines with the lyrics 'Long life to you and to your wife, most'. The bottom staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

rit.

'Tis truly very kind of you, I hope, I hope, Your

no - ble wealth - y squire.

no - ble wealth - y squire

p *rit.*

The second system continues the musical piece. It starts with a vocal line in G major with the lyrics ''Tis truly very kind of you, I hope, I hope, Your'. This is followed by two vocal staves with the lyrics 'no - ble wealth - y squire.' and 'no - ble wealth - y squire'. The piano accompaniment continues in G major, with a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking at the end of the system.

Lightly

hope comes true. I do real - ly, dear - ly, most sin - cere - ly hope your hope comes true. I do
SKEFF.

She does

She does

She does

p a tempo

f

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true. Your

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

real - ly, dear - ly, most sin - cere - ly hope, your hope comes true.

SKEFF.

SKIFF.

lov-ing loy-al-ty my friends, will soon re-ward-ed be. And

The musical score is for a song titled "SKIFF." The lyrics are "lov-ing loy-al-ty my friends, will soon re-ward-ed be. And". The score is written for a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in the bass clef with a key signature of one sharp (F#). The tempo is marked "SKIFF." and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment consists of chords and single notes in the left hand, and chords and single notes in the right hand.

for your kind de - vo - tion, You shall fare most sump-tuous - ly. Each

cit - i - zen and burgh - er here from the great - est to the

least, This day in hon - or of my wife, shall prod - i - gal - ly

LAURA.

From the great-est to the least!

SKEFF.

feast.

CHORUS.

We shall feast! We shall feast!

We shall feast! We shall feast! Oh, most

We shall feast! We shall feast!

We shall feast! We shall feast! Oh, most

When mer-ri-ly sounds the din-ner bell.

prod-i-gal-ly feast.

f Sing, hey! for the

prod-i-gal-ly feast.

Sing, hey! for the

*p**ff*

A feast for the Gods, it will fore-tell,
 din - ner bell! Sing, hey! for the

With - out de - lay, re - pair to the hall, - Where
 Re - pair to the hall, - where waits a
 din - ner bell! Sing, hey! Sing, ho! for the din - ner bell! Sing,
 din - ner bell! Sing, hey! Sing, ho! for the din - ner bell! Sing,

waits a — wel - come for one — and all. Ah, —
 wel - - - come for one and all. With-out de - lay —
 hey! Sing, ho! for the din - ner bell! The feast-ing
 hey! Sing, ho! for the din - ner bell! The feast-ing

— Ah, — Ah, — re - pair —
 — re-pair to the hall, — With-out de - lay re - pair —
 bell The wel-come bell! With-out de - lay, re - pair —
 bell The wel-come bell! With-out de - lay, re - pair —

to the hall. A wel-come waits for one and all, for one and

to the hall. A wel-come waits for

to the hall. A wel-come waits for

to the hall. A wel-come waits for

to the hall. A wel-come waits for

all.

all.

all.

all.

all.

Tempo di Marcia.

RYDER & KITE.

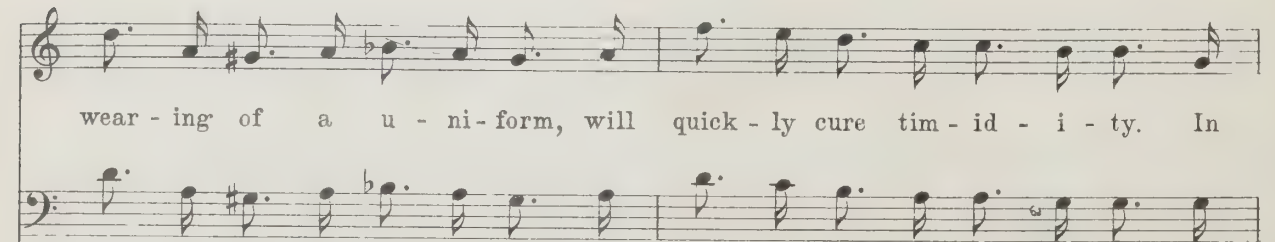
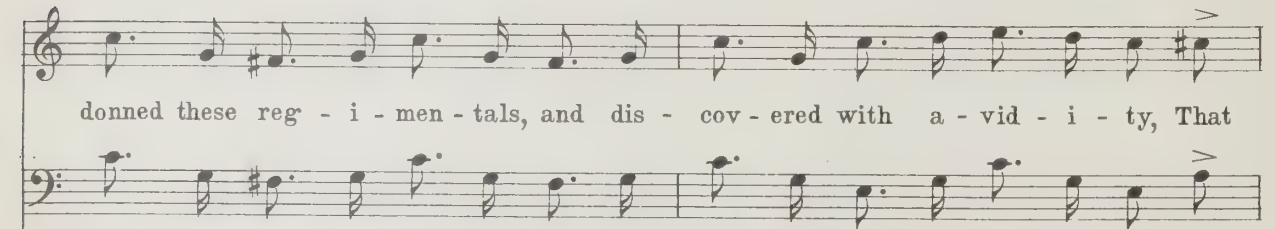


We

BUTLER & COSTAR.



Tempo di Marcia.



fact, the cure is made with most re - mark - a - ble rap - id - i - ty, For

MOLL & BESS.
once it is the coat that makes the man. To in - dulse in i - dle boast - ing, we con -

JANE & GILL.

sid - er un - es - thet - i - cal, What fol - lows is to say the least, un -

doubt - ed - ly pro - phet - i - cal, We think the smell of pow - der smoke, Would

prove to you e - met - i - cal, And you would lose your val - or as you

RYDER & KITE.

ran. We seek no oth - er bat - tle fields than

BUTLER & COSTAR.

f

those to us de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

cour - age quite res - spect - a - ble, Our val - or then con - sists of this, we

think we're non - re - ject - a - ble. The u - ni - form pro - vides us with the

MOLL, BESS, JANE & GILL.

RYDER & KITE.

They seek no oth - er bat - tle fields, than

nerve.

BUTLER & COSTAR.

We seek no oth - er bat - tle fields, than

CHORUS.

They seek no oth - er

They seek no oth - er

those to them de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

those to us de - lect - a - ble. Com - bat - ing here with Cu - pid, calls for

bat - tle fields, Than those to them de -

bat - tle fields, Than those to them de -

cour-age quite res-pect-a-ble, Their val-or then, con-sists of this, they
 cour-age quite res-pect-a-ble, Our val-or then, con-sists of this, we
 lect-a-ble, They think they're non-re-
 lect-a-ble, They think they're non-re-
 think they're non-re-ject-a-ble, The u-ni-form pro-vides them with the
 think we're non-re-ject-a-ble, The u-ni-form pro-vides us with the
 ject-a-ble, The u-ni-form pro-
 ject-a-ble, The u-ni-form pro-

nerve. Their val - or then con - sists of this, they

nerve. Our val - or then con - sists of this, we

vides the nerve. Their val - or then con - sists of this, they

vides the nerve. Their val - or then con - sists of this, they

the nerve.

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

think they're non - re - ject - a - ble, The u - ni - form pro -

think we're non - re - ject - a - ble, The u - ni - form pro -

think they're non re - ject - a - ble, The u - ni - form pro -

think they're non re - ject - a - ble, The u - ni - form pro -

The piano accompaniment continues with a similar melodic and harmonic structure, featuring a treble and bass staff with various musical notations including slurs and ties.

vides them with the nerve.

vides us with the nerve.

vides them with the nerve.

vides them with the nerve.

Meno mosso.

TRIVET.

La - dies, a pleas - ant

meet - ing. Com - rades, I give you greet - ing. Welcome you to war's a - larms,

TRIVET.

Soon the drums will call "to arms."

MOLL & BESS SOPRANO.
JANE & GILL ALTO.

RYDER KITE TENOR.

A pleas-ant meet-ing, We give you

BUTLER & COSTAR BASS.

A pleas-ant meet-ing, We give you

CHORUS.

ff

greet - ing, They

care not for war's a - larms,

Nor fear the

greet - ing, They

care not for war's a - larms,

Nor fear the

drums's loud call to arms.

drums's loud call to arms.

Follow the Flag.

No 3b

SONG.

Trivet and Chorus.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Allegretto marziale.

TRIVET.

A sol-dier's life has its ups and downs,
The sol-dier's life is not al-ways gay,

SOPRANO & ALTO.

TENOR.

BASS.

CHORUS.

Rub - a -

Rub - a -

Allegretto marziale.

Piano.

Its smiles and its tears, and its laughs and frowns.
There's ma - ny a trade will bet - ter pay.

dub, rub-a - dub, rub-a - dub!

Rub - a -

dub, rub-a - dub, rub-a - dub!

Rub - a -

The musical score is written in 2/4 time with a key signature of one flat (Bb). It features a Trivet part (solo) and a Chorus part (Soprano, Alto, Tenor, Bass). The piano accompaniment is marked 'Piano' and 'Allegretto marziale'. The lyrics are by Stanislaus Stangé and the music is by Julian Edwards. The score includes a repeat sign at the beginning of the Trivet part and a key signature change to one flat.

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Its part ings sad, and its meet - ings glad,
But where's the boy, who would change the joy, The

dub, rub - a - dub, rub - a - dub!

ritard.

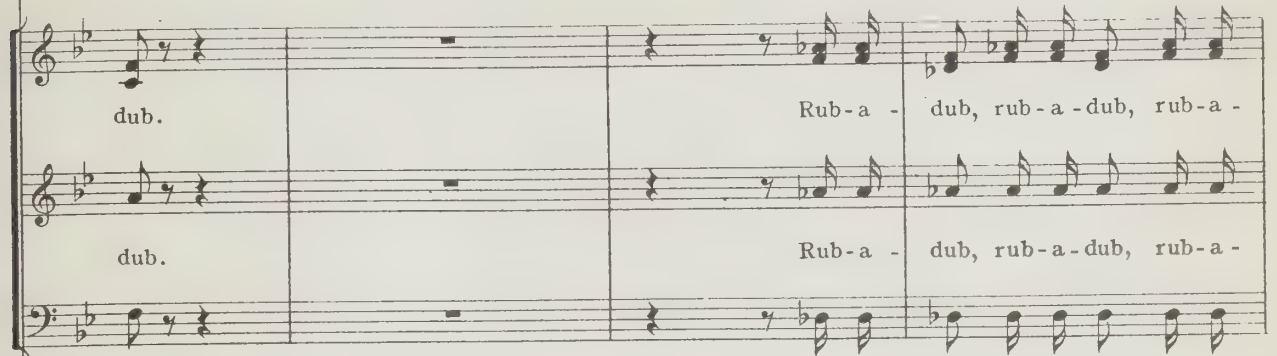
Such is the life of a sol - dier lad.
crash of bat - tle, for things that cloy.

Rub - a - dub, rub - a - dub, rub - a -

ritard. *a tempo*



He may be mer-ry, or— feel-ing blue.
When once a man has car - ried a gun.

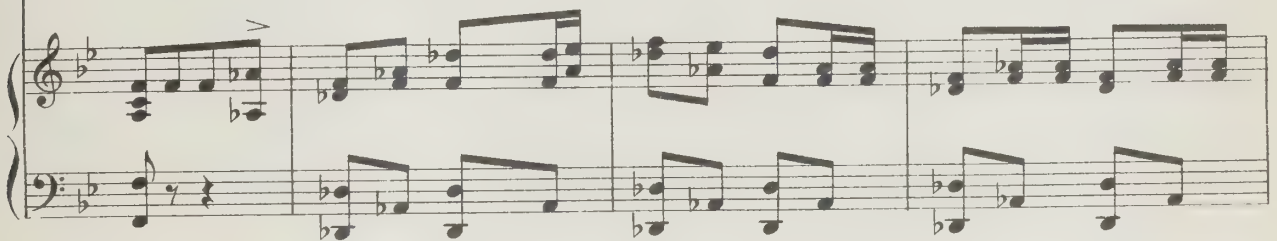


dub.

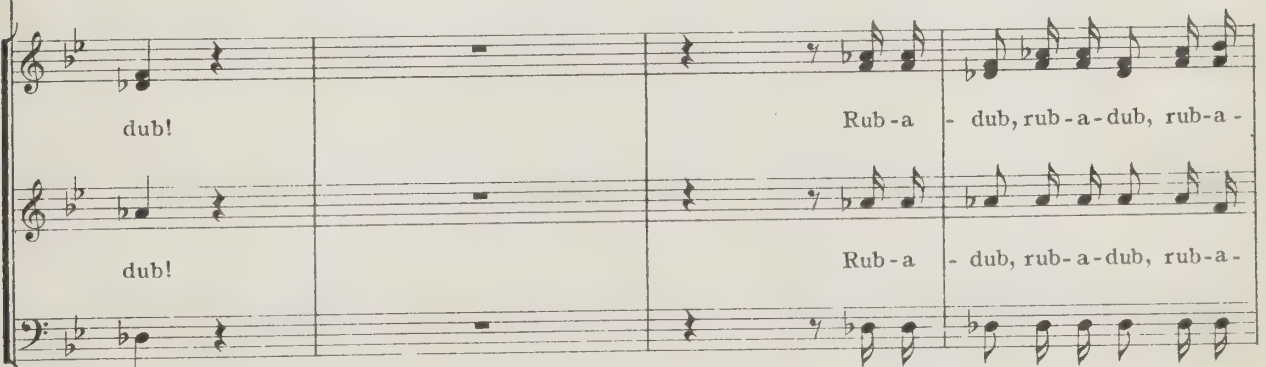
Rub-a - dub, rub-a-dub, rub-a -

dub.

Rub-a - dub, rub-a-dub, rub-a -



But if he's a sol-dier through and through.
There's naught that is dear-er neath the sun.

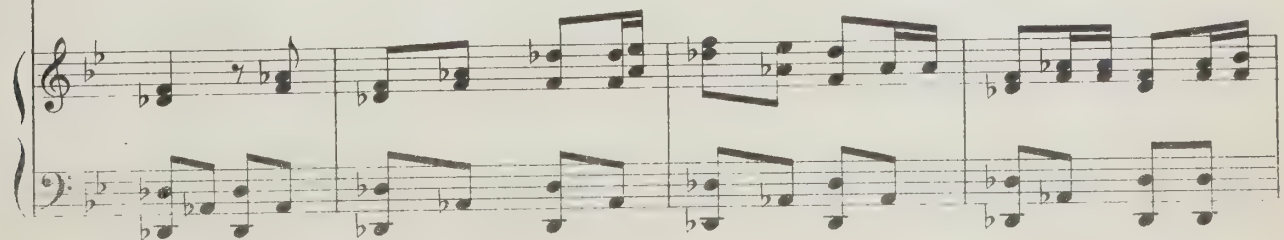


dub!

Rub-a - dub, rub-a-dub, rub-a -

dub!

Rub-a - dub, rub-a-dub, rub-a -



Lit - tle he cares how the world may wag, When his cap - tain
 Too old to fight, he will sit and brag, Of his cap - tain's
 dub!
 dub!

cries, "Fol - low the flag."
 cry, "Fol - low the flag."

When the cap - tain cries —
 When the cap - tain cries —

f

“Fol - low the flag.”—

“Fol - low the flag.”—

mf

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature has two flats (B-flat major). The first staff has a treble clef and the second has a bass clef. The piano part features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand.

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag!

ppp

8

This system contains the third and fourth staves of music. The vocal line continues with the lyrics. The piano accompaniment features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand. The key signature remains B-flat major. The piano part features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand.

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

8

p

This system contains the fifth and sixth staves of music. The vocal line concludes with the lyrics. The piano accompaniment features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand. The key signature remains B-flat major. The piano part features a series of chords and a melodic line in the right hand, with a more active bass line in the left hand.

fall be - hind when its col - ors bright, Gleam in the glare of the

cresc. poco a poco

bat - tle's light, Call from the thick of the fierc - est fight, From the

rit. thick of the fierc - est fight, Fol - low! Fol - low!

rit. *f*

Fol - low! Fol - low your coun - try's flag.

ff

CHORUS.

1

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

ff

2

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

Fol - low! Fol - low! Fol - low! Fol - low your coun - try's flag.

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

Fol - low! Fol - low! Fol - low! But cow - ard hearts would lag, Or,

p

fall be-hind when its col - ors bright, Gleam in the glare of the bat-tle's light,
 fall be-hind when its col - ors bright, Gleam in the glare of the bat-tle's light,

Call from the thick of the fierc-est fight, from the thick of the fierc-est fight,
 Call from the thick of the fierc-est fight, from the thick of the fierc-est fight,

rit.

Fol-low! Fol-low! Fol-low! Fol-low your flag.
 Fol-low! Fol-low! Fol-low! Fol-low your flag.
 Fol-low! Fol-low! Fol-low! Fol-low your flag.

No 4.

A Spanish Grandee.

SONG.

Lyric by
STANISLAUS STANGÉ.

Lina and Chorus.

Music by
JULIAN EDWARDS.

Allegretto.

Piano. *ff* *p*

LINA.

A Span - ish Gran - dee with a lin - e - age old, — Was
This Span - ish Gran - dee met a la - dy one night, — To

proud of his won - der - ful name. _____
whom he pro - posed on the spot. _____

SOPRANO & ALTO.

TENOR.

BASS.

Name! Name! His an - cient his -
Spot! Spot! De - mand - ing her

Name! Name! His an - cient his -
Spot! Spot! De - mand - ing her

CHORUS.

Of all Ca - bal - ler - os his
The la - dy was will - ing, 'twas

tor - i - cal name!
hand on the spot!—

tor - i - cal name!
hand on the spot!—

pride was un - told, 'Twas thus he ac - quired his fame. _____
"love at first sight," She felt she could love him a lot. _____

Fame! Fame! His
Lot! Lot! Un -

Fame! Fame! His
Lot! Lot! Un -

For all those who
She said "Though I'm

world wide, re - mark - a - ble fame. —
doubt - ed - ly love him a lot. —

world wide, re - mark - a - ble fame. —
doubt - ed - ly love him a lot. —

f *pp*

met him could nev - er for - get him, No mat - ter how hard they might
Brit - ish, "To - night I feel skit - tish, For which you are Sen - or, to

try — When - ev - er they'd meet him, They'd
blame?" — Though this our first meet - ing, My

all have to greet him, Greet him by his full name, or die. _____
 heart's wild - ly beat - ing, Pray tell Ma - ry Smith - son your name. _____

CHORUS.

Die! Name! _____
 Die! Name! _____

His

Die! Ac - cord him his full name, or die. _____
 Name! Please tell Ma - ry Smith - son your name. _____

Die! Ac - cord him his full name, or die. _____
 Name! Please tell Ma - ry Smith - son your name. _____

name was Ca - mil - lo, Don Guz - man, Ped - ril - lo, Xy - me - nes, Bi -

pp

be - ra, San - tal - los, Her - re - ra, De Riv - az, Men - do - za, Quin -

ta - no de Bo - sa, Zer - ril - la, Ca - ban - os, Sol - fe - ro, E -

man - os, Ez - me - ra, Ter - il - la, Las - vi - gas, Se - vil - la, Ca -

val - lo, Tor - tin - os, E - ma - so, Par - fin - os A But

part of his name I re - mem - ber no more.
long ere he fin - ished, Her love had grown cold.

CHORUS.

A -
But

A -
But

part of his name, she re - mem - bers no more.
long ere he fin - ished, her love had grown cold.

part of his name, she re - mem - bers no more.
long ere he fin - ished, her love had grown cold.

This page contains six systems of musical notation for piano. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The systems are as follows:

- System 1:** Treble and bass staves. The treble staff features a long, expressive melodic line with a large slur and a fermata over the final measure. The bass staff provides a harmonic accompaniment with chords and moving lines.
- System 2:** Treble and bass staves. The treble staff continues the melodic line with a slur and a fermata. The bass staff has a more active role with eighth-note patterns.
- System 3:** Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff features a more active role with eighth-note patterns.
- System 4:** Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff features a more active role with eighth-note patterns.
- System 5:** Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff features a more active role with eighth-note patterns.
- System 6:** Treble and bass staves. The treble staff has a melodic line with a slur and a fermata. The bass staff features a more active role with eighth-note patterns. The system concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

The dynamic marking *sempre ff* (sempre fortissimo) is present in the final system, indicating a sustained loud volume throughout the piece.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The music is written in a key signature of one flat (B-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like *mf* (mezzo-forte) and *f* (forte). The piece concludes with a double bar line at the end of the sixth system.

If We Part.

No 5.

TRIO.

Lina, Hervey, and Skeffington.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegro:

LINA.

Now I

Piano.

know you can-not trust me, 'Tis far bet-ter that we part,— Go, I

LINA.

care not though you thrust me, Thrust my— love from out your heart.

TRIVET.

Yours the

fault if thus we sev - er, Know the truth I will and must, If we

part, we part for - ev - er, Naught I ask but what is just.

LINA.

Part for-ev - er? Meet - ing nev - er?

HERVEY.

They .will sev - er.

TRIVET.

Meet a-gain, no, nev - er!

We part for - ev - er? Gone the sun - shine,
 Nev - er! Nev - er! Part for - ev - er.

The piano accompaniment consists of two staves. The right hand features a series of chords and a triplet of eighth notes. The left hand plays a steady bass line with chords.

come the rain. This is fare-well for -
 This is fare-well for -
 Joys fair throne u - surped by pain.

The piano accompaniment continues with two staves. The right hand has a melodic line with some chromaticism. The left hand provides harmonic support with chords and a moving bass line.

ev - er. Clouds of dark - ness ban - ish light.
 ev - er. Clouds of dark - ness ban - ish light.

The piano accompaniment concludes with two staves. The right hand has a melodic line that ends with a long note. The left hand plays a final chord and a few notes.

Gone the day, now all is night. If we part, it is for-ev-er,
 Gone the day, now all is night. If they part, it is for-ev-er,
 we

Meet a - gain, no, nev - er! Meet a - gain, no, *rit.*
 Meet a - gain, no, nev - er! Meet a - gain, no,
 a *rit.*

nev - er!
 nev - er!
Allegro

No 6.

The Blarney of Killarney.

SONG.

Barney and Female Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto.

BARNEY.

Of an I-rish-man's wit an' his flat-ter-in' tongue, 'Tis
If an I-rish-man's tongue could dis-cov-er his heart, Its

well for the gels to be wa-ry. An' the likes of the dears who are
size would be tru-ly a-maz-in'. An' the gels he has loved all at

pret-ty an' young, Of cum-in' too near him be char-y, If ye
once, an' a-part, Their num-bers the world would be daz-in'. There is

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find that the rogue, Has an il - li - grant brogue, That smacks of the Lakes of Kil - lar - ney. Don't ye
more than his smile, An' his il - li - grant style, That wins for the boy from Kil - lar - ney, 'Tis the

go for to shpake, Ilse yer heart will grow wake, For he'll cap - ture yez all wid his blar - ney.
thrill in his heart, Like a night - in - gale's note, But the song that he sings is all blar - ney.

Bar - ney! Bar - ney! I come from ould Kil - lar - ney,

That's where I got me blar - - ney, An'

all me fay - male neigh-bours— Are chas - in' me "be ja - bers." Shure they

can't re - sist the blar - ney of Kil - lar - - ney!

SOP. and ALTO.

Bar - ney! Bar - ney! He comes from ould Kil - lar - ney,

BARNEY.

An'

That's where he got his blar - - ney.

all me fay-male neigh-bours, — Are chas-in' me "be-ja-bers," Shure they
Shure they
can't re-sist the blar-ney of Kil-lar - - - ney!
can't re-sist the blar-ney of Kil-lar - - - ney!

8va
ff

No 7.

Sounds We Love To Hear.

SONG.

Skeffington, Ryder, Kite, Butler, Costar and Male Chorus.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto.

SKEFF.

Come a - long! — Come a - long! — and

Piano.

mf

list - en to my song.

RYDER, KITE with TENOR.

BUTLER, COSTAR with BASS.

Come a - long! — Come a - long! — He'll

sing to us a song. A song! A song!

A song! A song!

SKEFF. %

As I trav-el a - long the road of life, There are
shouts of in-no-cent mirth and song, Of the

sounds that nev - er pall, — And they rise a-bove the nois - y strife, Like a
chil - dren at their play, — The mu - si-cal brook as it flows a - long, And the

sil - ver bu-gle's call. — The kiss of love that braves mis - hap, The
pray'rs at close of day. — The joy - ous laugh of hap - py maids, The

chink of gold in char-i-ty's lap, The ab - bey bells full sweet and clear, Are
whis-tle and bell of hon - est trades, True friend-ship's voice, the words that cheer! Are

some of the sounds I love to hear.
some of the sounds I love to hear.

p RYDER, KITE.
The ab - bey bells, full
True friend - ship's voice, the

p BUTLER, COSTAR.

f sweet and clear. "Be true! Be true!" They chime a - gain, "All peace on earth, good-
words that cheer. "Hold fast, old man, I'm stand - ing by, You must not fail, on

pp

CHORUS.

f will to men?" A sound we love to hear. A sound we hold most dear.
me re - ly." A sound we love to hear. A sound we hold most dear.

pp

f

Allegretto.

RYDER and KITE with TENORS.

BUTLER and COSTAR with BASS.

The rat - tle of plates and knives and forks.

chat - ter of girls, and the laugh - ter of boys.

The gur - gle of wine, the

But a -

pop - ping of corks, "Pop." Each has its own pe - cu - liar joys.

Detailed description: This is a musical score for a piece titled 'The Rat-tle of Plates and Knives and Forks'. The tempo is marked 'Allegretto.' The score is written for four vocal parts (Tenors and Basses) and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 6/8. The piano part features a rhythmic accompaniment with eighth and sixteenth notes, often in a descending or ascending pattern. The vocal parts have lyrics that describe the sounds of a dining room. The score is divided into several systems, each containing staves for the vocalists and the piano. The lyrics are: 'The rat - tle of plates and knives and forks. chat - ter of girls, and the laugh - ter of boys. The gur - gle of wine, the But a - pop - ping of corks, "Pop." Each has its own pe - cu - liar joys.'

rit.

void the sounds that pain the ear. Be temp - 'rate both in your

rit.

a tempo.

wine and beer. Re - mem - ber this as you "pass the can," The

a tempo.

cork-screw o-pens the bot-tle, Then the bot-tle o-pens the man.

The

Then the bot-tle o-pens the man. The

cork - screw o - pens the bot-tle, Then the bot-tle o-pens the man:

D.S.

man. The cork - screw o - pens the bot - tle. Then the

man. The cork - screw o - pens the bot - tle. "Pop." Then the

bot - tle o - pens the man, "Flop."

bot - tle o - pens the man, "Flop."

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The score is divided into two systems. The first system contains the first two staves, and the second system contains the remaining three staves. The piano accompaniment includes chords, arpeggios, and a final flourish. The lyrics are written below the vocal line, and the piano part is written on grand staves. The score includes repeat signs and a 'D.S.' (Da Capo) instruction.

The Temptation.

No 8.

QUINTETTE.

Laura, Lina, Hervey, Skeffington and Trivet.

Lyric by
STANISLAUS STANGE

Music by
JULIAN EDWARDS.

Moderato.

HERVEY.  There's my bird, All

Piano. 

heed-less of his fate. Jeal - ous, doubts now stir his lov - ing

mate. —

SKEFF.  'Tis most strange, — My com-pre-hen-sion past, While



oth - ers feast, Why does Li - na fast?

HERVEY.

Fie! fie! naught-y ras - cal! Tru - ant hus - band fie! — You

know why Li - na does not eat, That she doth live on love, not

meat — Fie! fie! naught-y ras - cal Tru - ant hus - band fie! —

SKEFF.

What

What

means this sense-less pit-ter pat-ter? This id-i - ot - ic chit-ter chat-ter? Fair

un poco rit.
Lau - ra, queen of beau - ty, she! What charms could Li - na have, for me?

HERVEY.
Real - ly she is more than clev-er, En - er-get - ic, most mag-net - ic,

Love like hers _ will last _ for - ev - er.

cresc. *f*

piu mosso.

Stop! Let our acquaintance end _____ You _____ no

piu mosso.

The piano accompaniment for the second system consists of two staves. The right hand plays a melodic line with eighth and sixteenth notes, and the left hand provides harmonic support with chords and single notes. The tempo marking *piu mosso.* is present above the first measure.

HERVEY.

The musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole rest, followed by a half rest, and then a series of eighth and sixteenth notes. The middle staff is also a treble clef with a key signature of one sharp. It contains a half note, followed by a half rest, and then a series of eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one sharp. It contains a half note, followed by a half rest, and then a series of eighth and sixteenth notes. The lyrics are: "If he leaves, I lose the game." and "long-er are my friend."

If he leaves, I lose the game.

long-er are my friend.

HERVEY.

Wait! — I see you're not to blame. The

rit.

a tempo.

fault is hers and hers a - lone, I've been un -

a tempo.

just, Let me a - tone. I o - ver-heard her sigh - ing sad - ly,

Saw her kiss your por - trait mad - ly, Saw her eyes with love grow mel - low

As she cried, "You hand - some fel - low." Then she pressed you to your heart,

SKEFF.
Your pic - to - ri - al coun - ter - part. Not one word, or look - of mine, Could her

pas - sion have_ ig - ni - ted, Why for me then should she pine, For

love of me her life be blight - - ed?

HERVEY.

Praps she thinks her ar - dor burn-ing, May light in you the torch of love,—

You must end her use - less yearn-ing, Turn her thoughts to things a - bove.

HERVEY.

leggiero.

He will bid her

SKEFF.

I will do so, 'Tis my du - ty. I will bid her

cease— her yearn - ing, Quench the flames with - in her burn - ing. He will

cease her yearn - ing, Quench the flames with - in her burn - ing. I will

Meno mosso.

do this, 'tis his du - - - ty

do this, 'tis my du - - - ty

pp

LINA.

From the right-eous path de - flect-ing, There's my vic-tim un-sus - pect - ing.

fp

HERVEY.
affrettando.

If the tick-et you'd be win - ning, Tis high time you were be -

affrettando.

LINA.

gin - ning, Com-mence right now, let's set - tle our ac-count.

fp

know not how.

HERVEY.

I'll stay be-hind this tree and prompt.

rit. pp

LINA.
Lentement.

Ser-geant, for your dear sake, To keep you near, this dread-ful step I take. I quake with fear.

HERVEY.

Be-

gin, say, Mar-ma-duke.

Andante maestoso.

LINA.

Mar-ma-dook!_

SKEFF.

Good Lord! 'tis she!

Did you speak to me?

I I I

That am-o-rous look!

LINA.

What shall I say, or do?

HERVEY.

'Tis writ-ten here for you.

LINA.

If the re-ward you wish to win, Pre-tend to love him, 'tis no

pp

sin The clos-ing lines to him re-peat, In ac-cents ten-der, lov-ing,

sweet.

SKEFF.

She si - lent stands in con - scious shame.

LINA.

There's not a name in a - ny book, That

Why did you use my giv-en name?

can com-pare with "Mar-ma-dook," No breeze as e'er the trees-es shook, Sounds half as sweet as

SKEFF.

"Mar-ma-dook!" Po-e-try, a-las! for-sooth, She loves me, Her-veyspoke the truth!

HERVEY.

Leave her not she wres-tles with con - fu - sion, Dis - pel at once her o-ver fond il-

(aside.)

lu - sion! 'Tis your du - ty! Mischief's brew-ing trou-bles rife. All we need now is his

SKEFF.

Leave us. I will do my

LINA.

I can no more, let me go, I have done.

HERVEY.

wife. Cour-age, the tick-et's al-most won,

SKEFF.

du - ty.

cresc.

HERVEY.

Woo him fierce-ly, be not a-fraid He's cold as ice and ver-y staid. Call him, "Duckie"

LINA.

piu mosso.

Nay, then, I'll treat this as a
"dar-ling" "dear?" I will wait and watch in here.

*pp**piu mosso.*

joke, A lit - tle fun at him I'll poke. His

man-ner strict-ly stern and grave, Con - vinc-es me he will be -

LINA.

have.
HERVEY.Here comes the wife, look out for strife.
SKEFF.

Love for me led her a -

LINA.

Mar-ma-dook!

stray.

Mar-ma-duke!

I must break her heart.

*rit.**a tempo.*

LINA.

Mar-ma-dook!
SKEFF.

Mar-ma-dook!

Tell her we must part.

TRIVET.

Mar-ma-duke!

LAURA.

Mar - ma - duke!

Mous - ie, come and play!

LINA.

Mous - ie, come and play!

HERVEY.

Mous - ie, come and play!

SKEFF.

These words I'll gen - tly say—

Mous - ie, come and play!

TRIVET.

Mous - ie, come and play!

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in G major (one sharp) and 2/4 time. It includes chords and single notes, with some measures containing eighth notes and sixteenth notes.

I'll not sur - vive the day!

Oh! the hor - ror of this day!

Mou - sie, mou - sie come and play.

Mou - sie, mous - ie come and play.

Li - na's real - ly get - ting gay.

pp

Calls me, "Mous - ie," bids me play. The

Calls him "Mous - ie," Calls him "Mous - ie," bids him play.

Piano accompaniment for the second system, continuing the grand staff from the first system. It includes chords and single notes, with some measures containing eighth notes and sixteenth notes. The system ends with a double bar line and a final chord.

SKEFF.

po - em she re - cit - ed, By Her - vey was in - dit - ed! Since

make be - lieve is no of - fence, I'll pre - tend a love in - tense.

LINA. *un poco più mosso.*

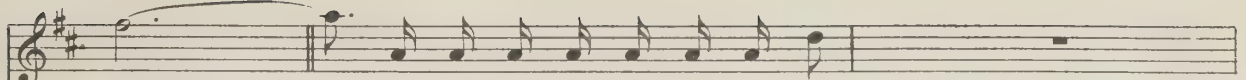
Ach, mein Gott! Du lieb - er Him - mel

Li - na! I love, I love as ne'er be - fore! Li - na! 'Tis

Ach, mein Gott! My magnets I for -

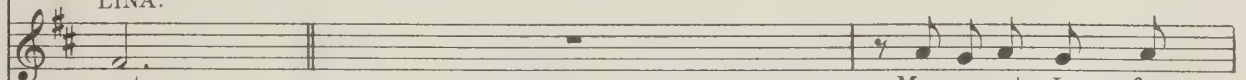
you, 'tis you I now a - dore! En - - er - get - ic, most mag - net - ic!

LAURA.

meno mosso.

Ah! ——— My sen - ses I can scarce be-lieve

LINA.



got.

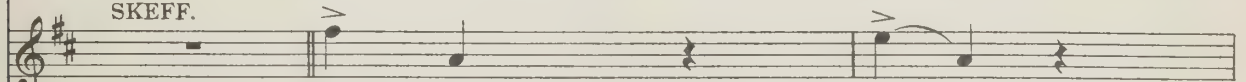
My mag-nets I for -

HERVEY.



The

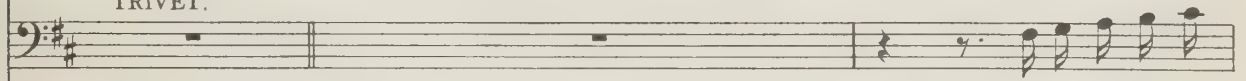
SKEFF.



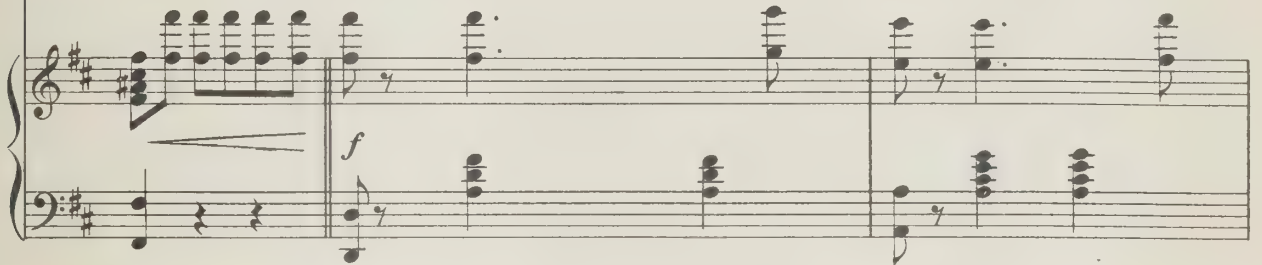
Li - na!

Li - na!

TRIVET.



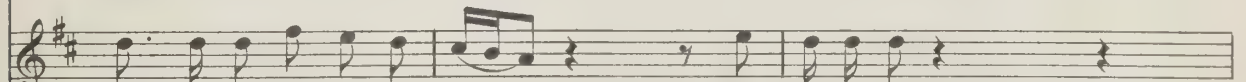
My rage is boil-ing



The cord ———

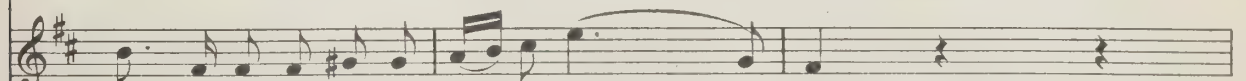
got.

Let go, it was a joke.



hyp- o-crite did me de - ceive! —

The hyp-o-crite!



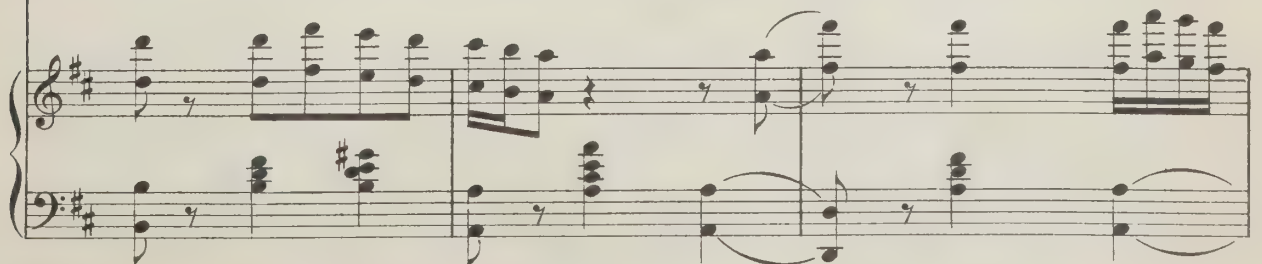
Most mag-net-ic, en - er - get - ic Li - - - na!



hot

In his arms en-wrapped!

In his



of love is snapped, The cord of love is
 It was a joke, let go! It was a joke, let go.
 The lid is off the pot.
 Your love my heart a - woke.
 arms in his arms en - wrapped.

snapped.
 Squire, Oh, let me go, I pray.
 Li - na, I love as ne'er be-fore. Li - na! 'tis you I now a-dore! Li-na! all oth-ers
 False heart! False heart!

False heart! False heart

Ah! how I shall rue this day. Squire!

False heart

I ab-hor. Li - na! I'll love you ev - er - more. Li - na!

False heart! False heart my

False heart, my trust was all in vain False heart, oh this

Squire! I do not want to play. What would your Lau-ra say?

False heart, her trust was all in vain.

Li - na! I'll love you ev - er - more. I love as ne'er be -

trust, my trust was all in vain. False heart, my

cresc et accel.

jeal - ous pain. This jeal-ous pain. False heart, you swore you
 Squire, oh, let me go, I pray. Squire, I do not want to play.
 False heart! he swore he loved her true. Oh, her jeal-ous
 fore. 'Tis you I now a - dore! All others I ab-
 trust was all in vain. False heart! oh, this jeal-ous pain! You
 loved me true. You swore you loved me true. For - ev - er now a -
 Squire! what would your Lau - ra say? What would your Lau-ra
 pain! He swore he loved her true. False heart, for
 hor! I'll love you ev - er - more. Li - na!
 swore you loved me true. False heart! false

rit.

dieu! For - ev - - er now a - dieu! For-ev-er now a -

say? Let me go I pray, Let me go I

ev-er now a-dieu, For - ev - - er now a - dieu! For-ev-er now a -

Li - na! I'll love you ev - er more! I'll love you ev-er -

heart! For - ev - - er now a - dieu! For-ev-er now a -

cresc. *rit.*

Allegro.

dieu!

pray. No! no! _____

dieu!

more. All else well lost to gain the bliss, That lies with-in your

dieu!

p

Allegro.

p

Let go! This is the end!

No! no! No! no!

Oh! oh! Oh! oh!

hon-eyed kiss. a kiss! a kiss! My

Go slow, go slow!

The first system of the musical score consists of five vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "Let go! This is the end!". The piano accompaniment begins with a series of eighth notes in the right hand and a single note in the left hand, marked with a forte *f* dynamic.

Be-gone false friend!

Oh!

wife!

To me be-long's your life!

The second system continues the musical score. The vocal parts have the lyrics "Be-gone false friend!". The piano accompaniment features a more active melody in the right hand, marked with a piano *pp* dynamic. The system concludes with the vocal part singing "To me be-long's your life!".

Ser - geant!

I can ex -

O'er me, you can't pre-vail. Oh, wom-an false and frail!

ff

To ex - plain would be in - deed, in vain.

I can ex - plain!

To ex - plain would be in - deed, in vain.

plain!

To ex - plain would be in - deed, in vain.

pp *ff*

You must not, shall not
 They are both in great dis - grace
 Sir, your weapons, time and place!

p

His pun - ish - ment is
 fight.
 Bring all your arms and come to - night.

f p

mine by right. To - day I pass from out your sight. — I

She

She

She

She

The piano accompaniment consists of a grand staff with treble and bass clefs, featuring chords and eighth notes.

Allarg.

bid you now a - ban - don hope, I have de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

bids me now a - ban - don hope, She has de - ter - mined

bids him now a - ban - don hope, She has de - ter - mined

Allarg.

The piano accompaniment continues with chords and eighth notes, matching the tempo change indicated by the *Allarg.* marking.

to e - lope! _____

to e - lope! _____

to e - lope! _____

to e - lope! _____

to e - lope! _____

p

The musical score is for five voices and piano. The first five staves are vocal parts, each with the lyrics "to e - lope!". The piano accompaniment consists of three systems. The first system has a treble and bass staff with chords and eighth notes. The second system continues the piano part with more complex chordal textures and eighth-note patterns. The third system features a piano (*p*) marking and includes a melodic line in the treble staff and a more active bass line with eighth notes and chords.

No 9. Sweet Thoughts of Home.

SONG.

Lina.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Andante. Moderato.

LINA.

Sweet as the wind from the gold-en south,
Sweet as the song of the night-in-gale,

Piano.

pp

La - den with per - fumes rare — Sweet as the kiss on a
Borne on the ev - 'ning breeze, — Sweet as the words of a

maid - en's mouth, When love is tremb - ling there. —
lov - er's tale, That is told 'neath the list - 'ning trees. —

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Sweet as the thoughts of a no - ble mind,
Sweet as the notes of a dear old tune,

Writ in an an - cient tome, — Sweet as the soul to temp-
Played while the day doth gloam, — Sweet as the scent of the

ta - tion blind, Are the thoughts of home, sweet home. —
rose in June, Are the thoughts of home, sweet home. —

Andante sostenuto.

Home, home, thoughts of home, Are with me night and day, They

fol - low me on land, on sea, At work, at rest, at

play. Home, home, thoughts of home, Wher - ev - er

cresc.

cresc.

I may roam, Fond mem - 'ry wings, My heart e'er clings, To

pp

thoughts of home, sweet home.

un poco rit.

pp

L.H.

Finale II.

No 10.

Principals and Chorus.

Lyric by
STANISLAUS STANGĚ.Music by
JULIAN EDWARDS.

Allegretto.

Piano. *pp*

The musical score is written for piano and consists of five systems of two staves each. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' and the dynamics are 'Piano' and 'pp'. The score includes various musical notations such as chords, arpeggios, and melodic lines, with some measures containing fermatas or long notes.

247
Moderato.
TRIVET.

First system of music. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It starts with a whole rest for two measures, then a half rest for two measures, followed by a key signature change to A major (two sharps) and the melody. The piano accompaniment is in G major and 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. A dynamic marking of *mp* (mezzo-piano) is placed below the piano part. The lyrics are: "You are the right girl, right for my mon-ey, O."

You are the right girl, right for my mon-ey, O.

Second system of music. It consists of a vocal line and a piano accompaniment. The vocal line is in A major (two sharps) and 4/4 time. It starts with a whole rest for two measures, then a half rest for two measures, followed by a key signature change to B major (three sharps) and the melody. The piano accompaniment is in A major and 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The lyrics are: "You are the sweet boy, sweet - er than hon-ey, O. If you love as I love,"

LINA.
You are the sweet boy, sweet - er than hon-ey, O. If you love as I love,

Third system of music. It consists of a vocal line and a piano accompaniment. The vocal line is in B major (three sharps) and 4/4 time. It starts with a whole rest for two measures, then a half rest for two measures, followed by a key signature change to C major (no sharps or flats) and the melody. The piano accompaniment is in B major and 4/4 time. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The lyrics are: "noth-ing shall us sev-er, O. What a jol-ly time we'll have for-ev-er, O."

noth-ing shall us sev-er, O. What a jol-ly time we'll have for-ev-er, O.

Allegro.

SOPRANO.

PRINCIPALS and CHORUS.

She is the right girl, Right for his mon - ey, O. She is a sweet girl,

ALTO.

She is the right girl, Right for his mon - ey, O. She is a sweet girl,

TENOR.

She is the right girl, Right for his mon - ey, O. She is a sweet girl,

BASS.

ff

Sweet - er than hon - ey, O. If she loves as he loves,

Sweet - er than hon - ey, O. If she loves as he loves,

Sweet - er than hon - ey, O. If she loves as he loves,

Three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment staff. The key signature is one sharp (F#). The lyrics are: "Noth - ing shall them sev - er, O. What a jol - ly time they'll have for -". The piano accompaniment features a steady eighth-note bass line and a melody of eighth notes in the right hand.

Piano accompaniment for measures 5-8. The right hand features a rising melodic line with triplets, while the left hand provides a simple harmonic accompaniment.

Three vocal staves and a piano accompaniment staff. The lyrics are: "ev - er, O. You are the right boy, Right for the mon - ey, O." and "ev - er, O. You are the right girl, Right for his mon - ey, O." The piano accompaniment continues with a steady eighth-note bass line and a melody of eighth notes in the right hand.

Piano accompaniment for measures 13-16. The right hand features a rising melodic line with triplets, while the left hand provides a simple harmonic accompaniment.

You are a sweet boy, Sweet - er than hon - ey, O. What a jol - ly
 You are a sweet boy, Sweet - er than hon - ey, O. What a jol - ly
 You are a sweet girl, Sweet - er than hon - ey, O. What a jol - ly

time we'll have, a hap - py, lov - ing time for - ev - er,
 time we'll have, a hap - py, lov - ing time for - ev - er, O.
 time we'll have, a hap - py, lov - ing time for - ev - er, O.

Three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: O. For - ev - er and for - ev - er, O. For - ev - er and for - ev - er, O. For - ev - er and for - ev - er, O. The piano accompaniment features triplets in the right hand and chords in the left hand.

Three voices (Soprano, Alto, Tenor) and piano accompaniment. The lyrics are: O. For - ev - er and for - ev - er, O. For - ev - er and for - ev - er, O. For - ev - er and for - ev - er, O. The piano accompaniment features triplets in the right hand and chords in the left hand.

M
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Music

Edwards, Julian
[Love's lottery. Piano-
vocal score. English]
Love's lottery

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